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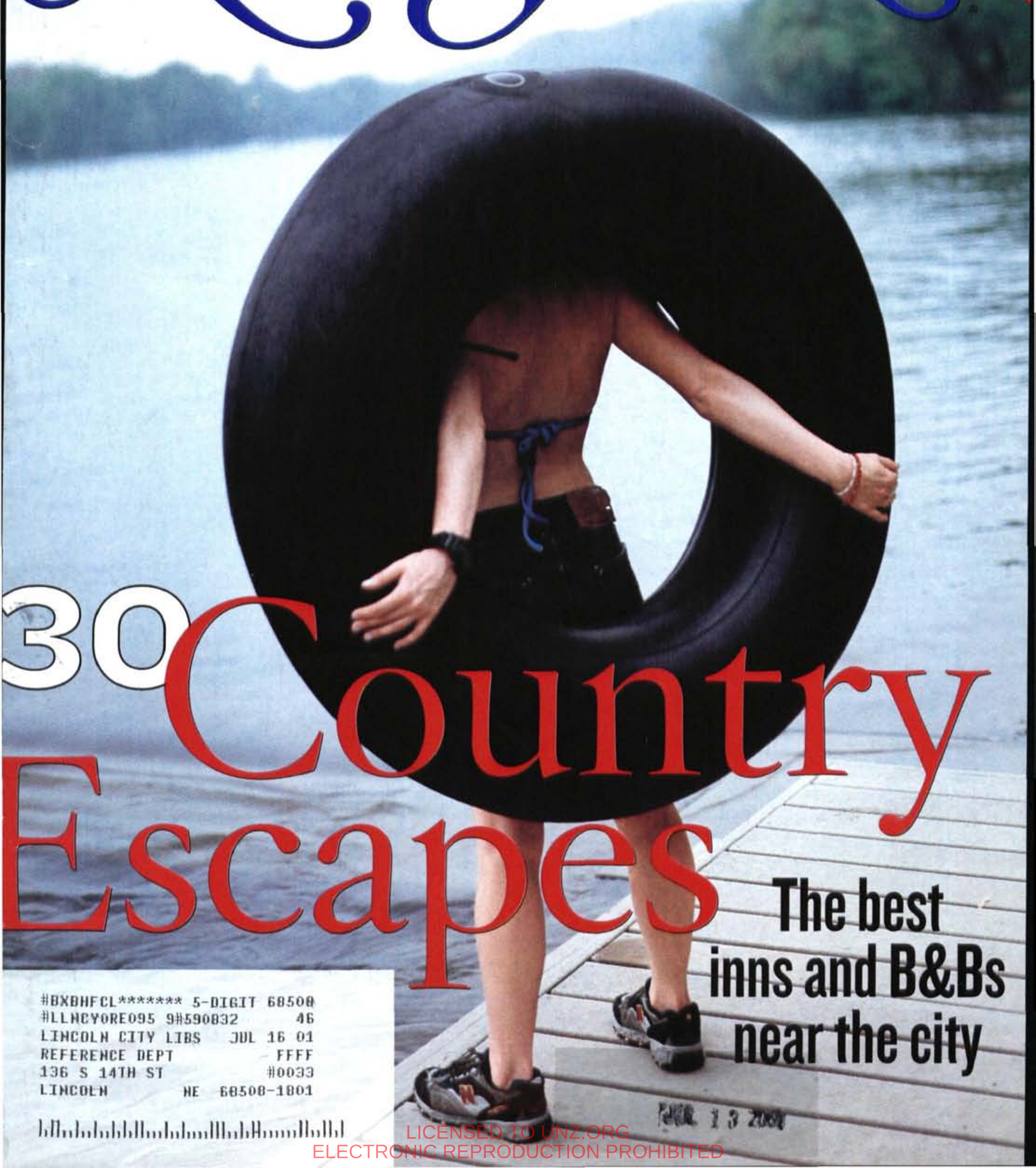

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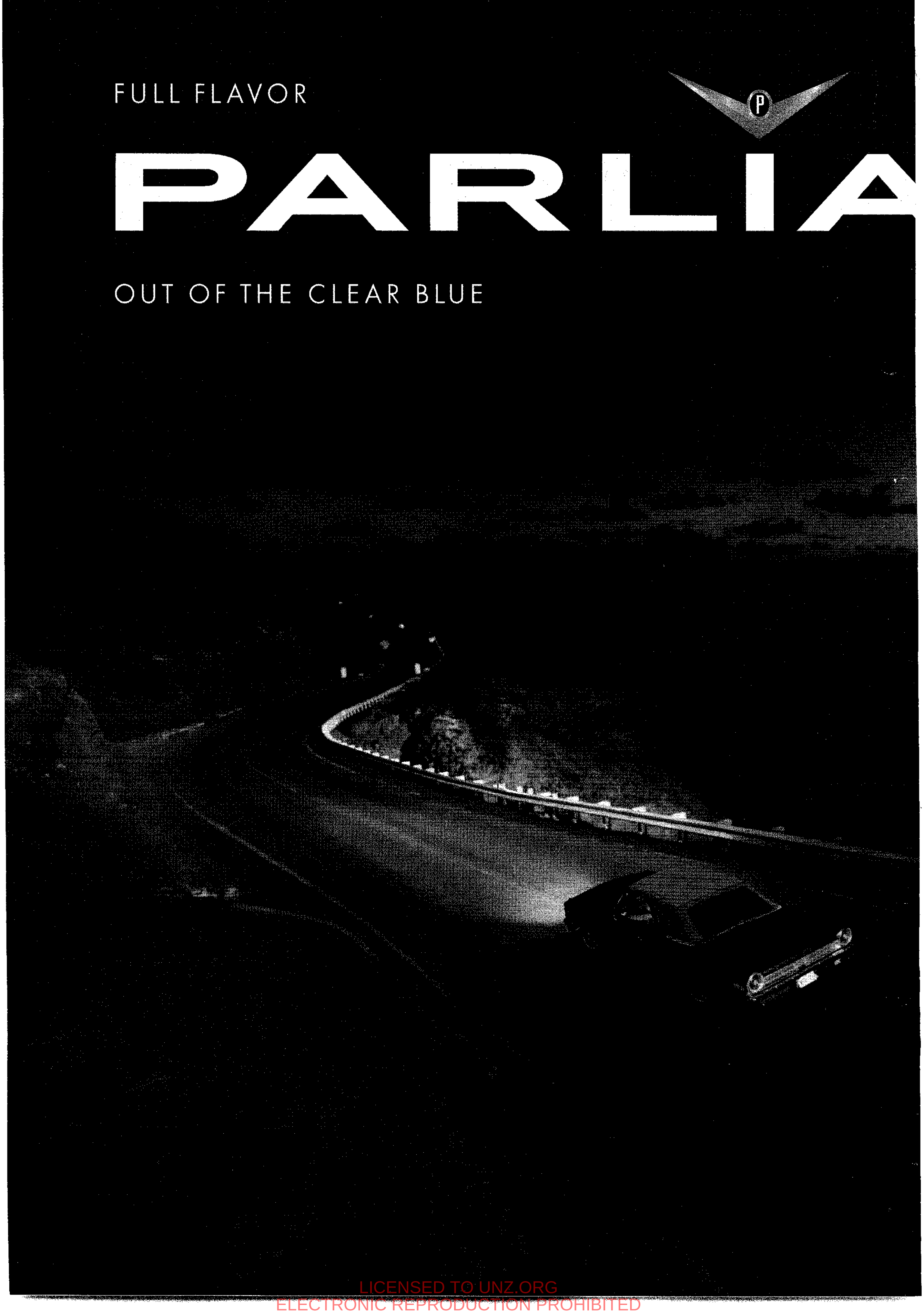
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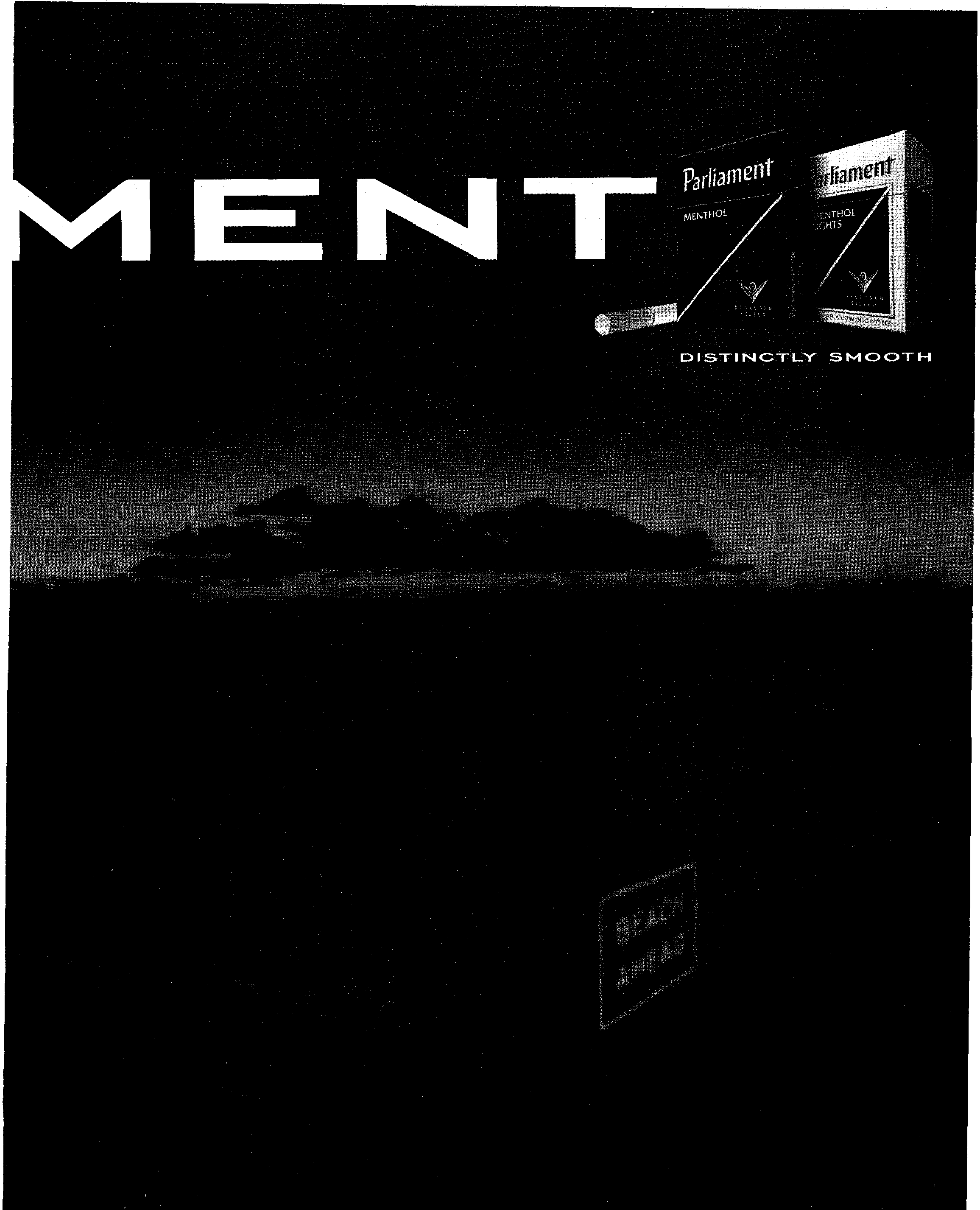
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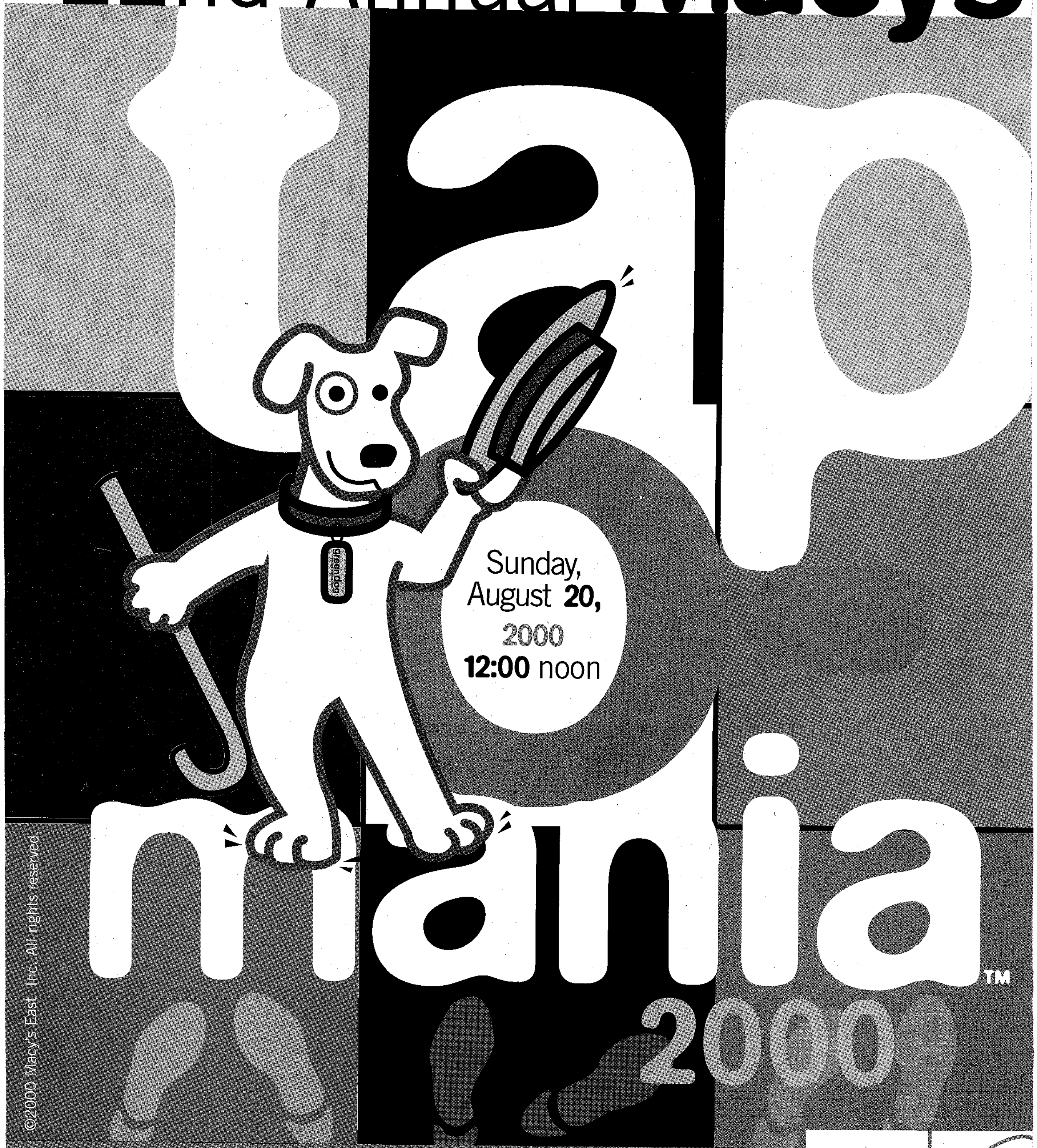

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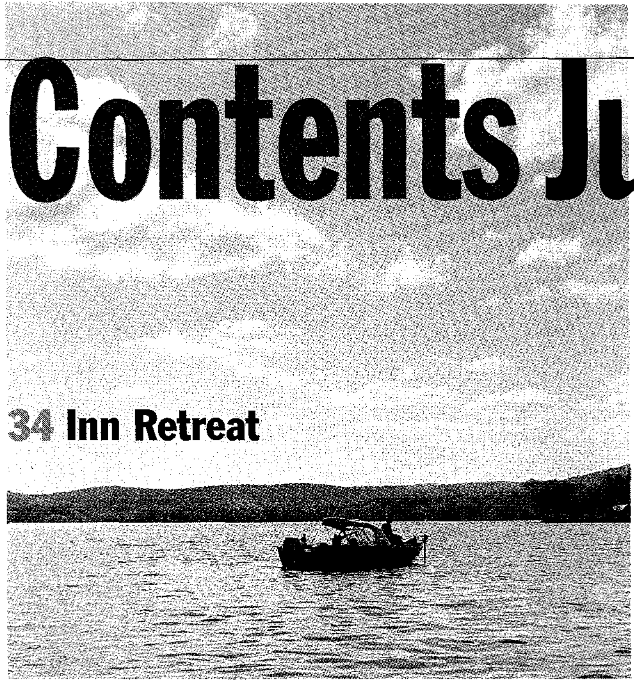
STEVEN BROWN, PAGE 44



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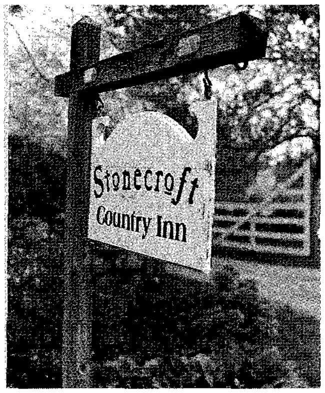

By Sandy Soule

A Victorian beach town or a working farm? A colonial tavern or a contemporary ranch? Winery tour or tubing on the Delaware? If your ideal getaway is anywhere the Hamptons Jitney doesn't stop, our survey of the 30 best bed-and-breakfasts within easy driving range of the city—from the Jersey shore to the Berkshires and beyond—will take you there.

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By Craig Horowitz

Two and a half years after Steven Brown's parents were found in their Suffolk County home, viciously beaten and murdered, the police still haven't made an arrest. But they do have a suspect. And in the hopes of reviving a stalled investigation, Brown has filed an unprecedented civil suit against that suspect. He is Harvey Brown, Steven's older brother.

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When *X-Men* opens in theaters Friday, the rest of the world will discover what legions of teenage fans—and more than a few men in their thirties—have enjoyed for years: the angst-ridden aesthetic of the most popular comic-book franchise in the world. Its secret origin lies in the work of Chris Claremont, who drew on his powers as a Method actor to conceive a grandiose epic that stretched over seventeen years. In the end, his greatest enemy was the marketplace.

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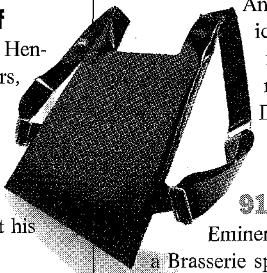

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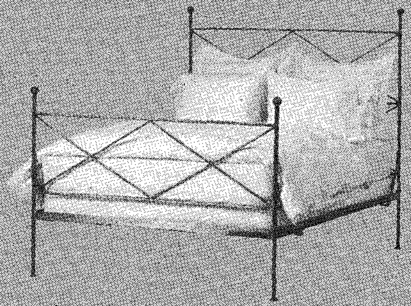

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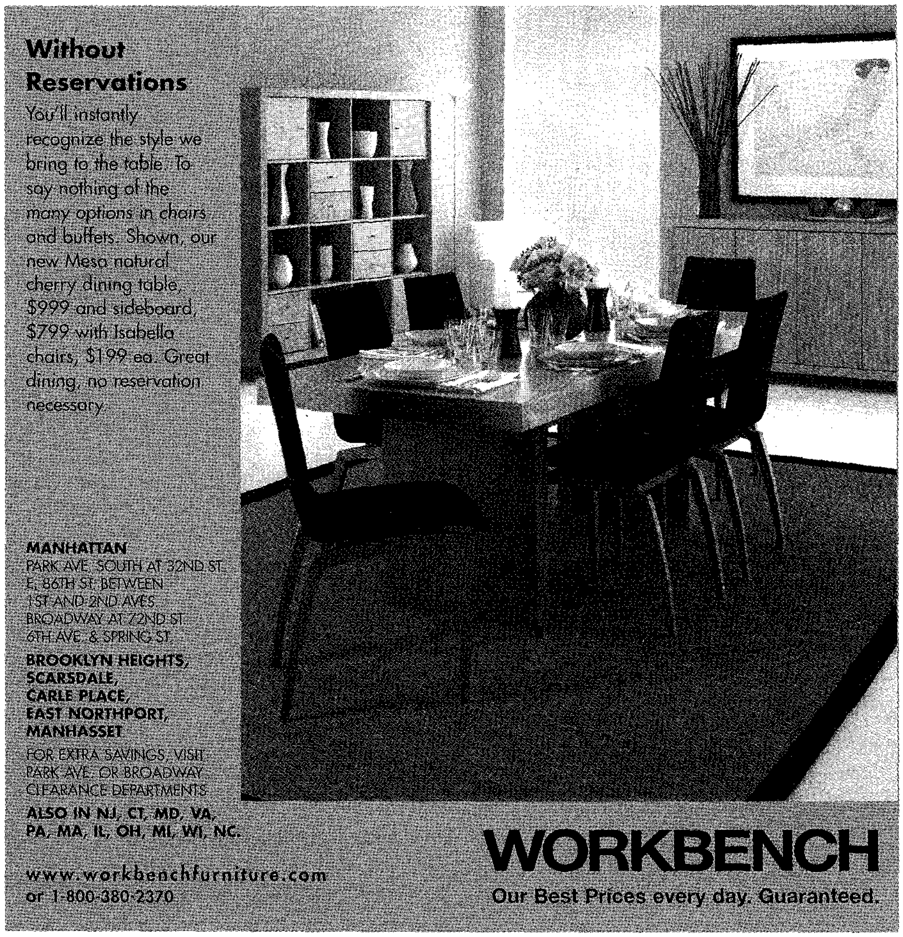
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Pop Goes the Weasel?

Eminem's profanity-laden rants don't give him artistic credibility; the dot-com gravy train might still have a few miles of track left; Edmund White attacks.

FINALLY—A MUSIC CRITIC NOT KISSing up to that name-dropping, self-hating loser Eminem ["Music: Classless Clown," by Ethan Brown, June 26]. Despite all his efforts, Eminem in a tantrum fails to hold one's interest without using back-to-back profanity and insulting other pop artists (yes—Eminem is pop). He may claim not to strive for popularity among the MTV crowd, but who hasn't seen his bland mug on *TRL* and *Making the Video*? I'll take the bubblegum music of 'N Sync over Eminem's hypocrisy any day. Until he can rise to the maturity of an adult, Eminem's ranting will only appeal to the supposedly angry middle-class white boys who, I'm told, have so much to be angry about. Like not sitting next to Britney Spears at the Grammys.

Janet Shin
MANHATTAN

IT'S A SHAME THAT ETHAN BROWN ALlowed the public, but misguided, perceptions of Eminem's new album to interfere with his own review of *The Marshall Mathers LP*. I look to *New York* to offer intelligent, honest assessments, not recycled reactions from our sensationalist cultural environment. Eminem's new album is in exactly the same vein as the first; it's no more "sadly delusional" than the songs that made him famous last summer. If Mr. Brown does not recognize dark, tongue-in-cheek humor, as well as healthy releases of vitriol, then he should take his self-righteous reviews to another magazine.

Justine Gardner
BROOKLYN

Press Pass

SO THE KEY TO POLITICAL SUCCESS IS MCCain-style ass-kissing ["Media: Use the Schmooze," by Michael Wolff, June 19]? Cozying up to the press, inviting them on your bus, making the little Heathers feel like they're part of your secret club? Thanks for admitting what most of us already knew: that the press behaves like a pack of 14-year-old girls at a Connecticut prep school. (Actually, that's unfair; the prep-schoolers have much better deportment.)

Tamara Baker
ST. PAUL, MINN.

Getting Personal

I WILL ADMIT THAT MICHAEL WOLFF'S book detailing his own adventures running an Internet start-up, *Burn Rate*, was one of the best of its genre. However, I'm beginning to tire of the way his personal failure has influenced his writing ["Media: The Liquidator," June 26]. Contrary to what Mr. Wolff appears to believe, there are still hundreds of Web companies that are, and will continue to be, very successful. There is still an overabundance of VC money and swarms of Angel Investors. The only difference is that they are funding companies based on real business plans. Mr. Wolff's venture failed. Many do. But if he really wants to act the part of the bitter old man, can't he at least find an old broken-down porch somewhere and spend his days screaming at kids to stay off his lawn?

John Paterson
MANHATTAN

Queer Logic

THOSE WHO BELIEVE HOMOSEXUALITY IS "caused" should be happy about gay fatherhood ["My Two Dads," by Maer Roshan, June 12]. At least it eliminates two so-called causes of homosexuality in males: the nonexistent father and the overbearing mother.

Simon Aslanian
CHERRY HILL, N.J.

Sunny Daze

PETER RAINER WOULD HAVE BEEN LESS DISappointed by *Sunshine* had he put aside his preconceived notions about its message ["Movies: The Sonnenschein Boys," June 19]. I suggest substituting the more general concept of success for assimilation (which indeed serves as one path to success); perhaps then he could see a universal human drama with an eternally recurring theme set against a period of history that still needs digesting and thus bears examining.

Paul Sohar
WARREN, N.J.

A Bridge Too Far

I DISCOVERED THE HARD WAY THAT THERE is a big error in your Summer Fun issue ["Bike Paths," by Boris Kachka, June 19]. The Marine Parkway Bridge is completely closed to bikes and pedestrians for a major renovation.

Michael Wolf
MANHATTAN

The Parried Man

I WAS AMUSED TO SEE DANIEL MENDELsohn mock my writing in his recent review of my novel *The Married Man* ["Books: White Wash," June 26], especially since he had esteemed my *oeuvre* enough to solicit a blurb from me for his own book *The Elusive Embrace*. Unfortunately, I was unable to give him the endorsement he sought.

Edmund White
MANHATTAN

Daniel Mendelsohn replies: Mr. White implies that my negative review of his book has personal motives, but as he knows, it is standard practice for publishers to send out advance copies of new books to numerous potential "blurbers" without the author's input or even knowledge. The endorsement he apparently declined to give was not, in fact, one that I myself "solicited."

THOUGH I HAVE YET TO READ WHITE'S LATest, I found Daniel Mendelsohn's review repugnant. To suggest that White's triumph as one of the twentieth century's sterling deans of letters, gay or otherwise, could somehow be nullified by what Mendelsohn perceives as one lesser novel in a writer's *oeuvre*—a body of work that has created the space and license for an inexhaustible list of writers struggling to find their voices—is patently absurd.

Kevin Gerstein
MANHATTAN

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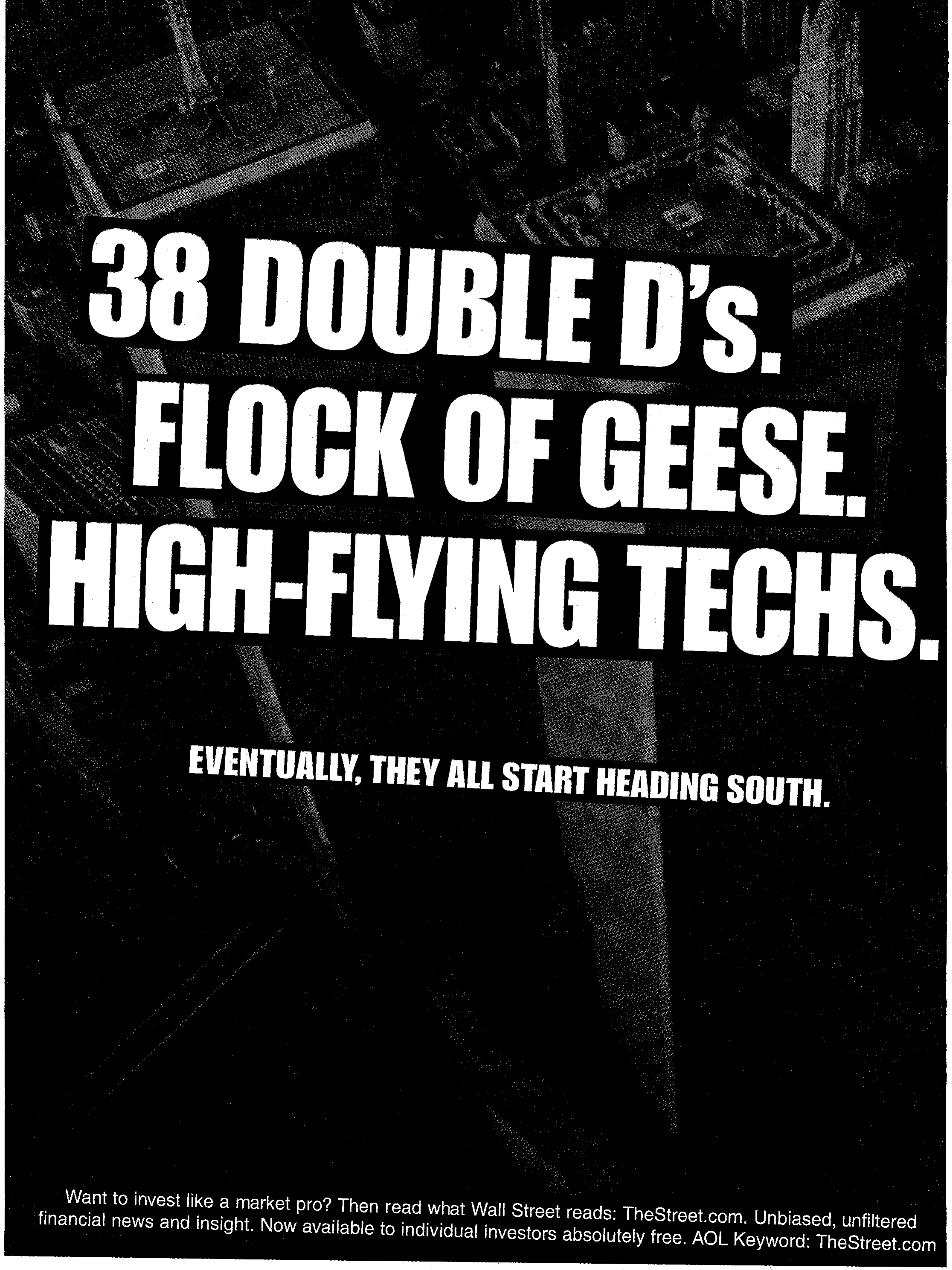
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TINA BROWN, THE HAPPY HAWKER

Tina Brown is always willing to walk that extra mile—or at least send a messenger. When the *Talk* magazine editor glided into The Four Seasons the other night to find **Ed Koch** dining with former police commissioner **William Bratton**, she urged the pair to read the July issue of her mag, since it features **Wayne Barrett**'s article on **Rudy Giuliani**. Koch and Bratton assured Brown that they would peruse the story as soon as possible, which was not, apparently, soon enough. By the time their dessert was served, a messenger arrived at the restaurant with copies of *Talk* that Brown had ordered expressly for them. Brown won't be caught unprepared again: She returned to The Four Seasons the next evening armed with six copies of the mag . . . just in case.

SIMPLYCITY ROBBED AT *SHOTGUN* POINT

Imitation is the sincerest form of flattery, but don't tell that to the folks at *Simplycity* magazine. After having to share their market with Time Warner upstart *Real Simple,* the lifestyle mag last week found itself wrestling with a Dallas local called *Shotgun* magazine. In the "Ideas" section at the *Simplycity* Website as well as in its print version is **Anthony Haden-Guest**'s article "Getting Past the Impressionists." Although the newsstand incarnation of *Shotgun* is a guide to Dallas that doesn't resemble *Simplycity* in the least, its Website had an "Ideas" area, too, also featuring Haden-Guest's essay. Under "Euphoria" at both Web pages was **Barbara Worton**'s tract on "Spa Etiquette." According to *Simplycity*'s associate publisher **Christine Carville**, *Shotgun* owner **David Marriott** told her he directed his Web designer to use the *Simplycity* site only as a reference point—and promised to have his page altered within 24 hours. When we checked eight days later, however, *Shotgun* was still the spitting image of *Simplycity*. Marriott says he had instructed his art director to make the changes, not realizing that he was out of town. But the missing art director mysteriously reappeared just hours after we called Marriott—and the site was completely revamped. Phew.

GABRIEL BYRNE: SOCK IT TO ME

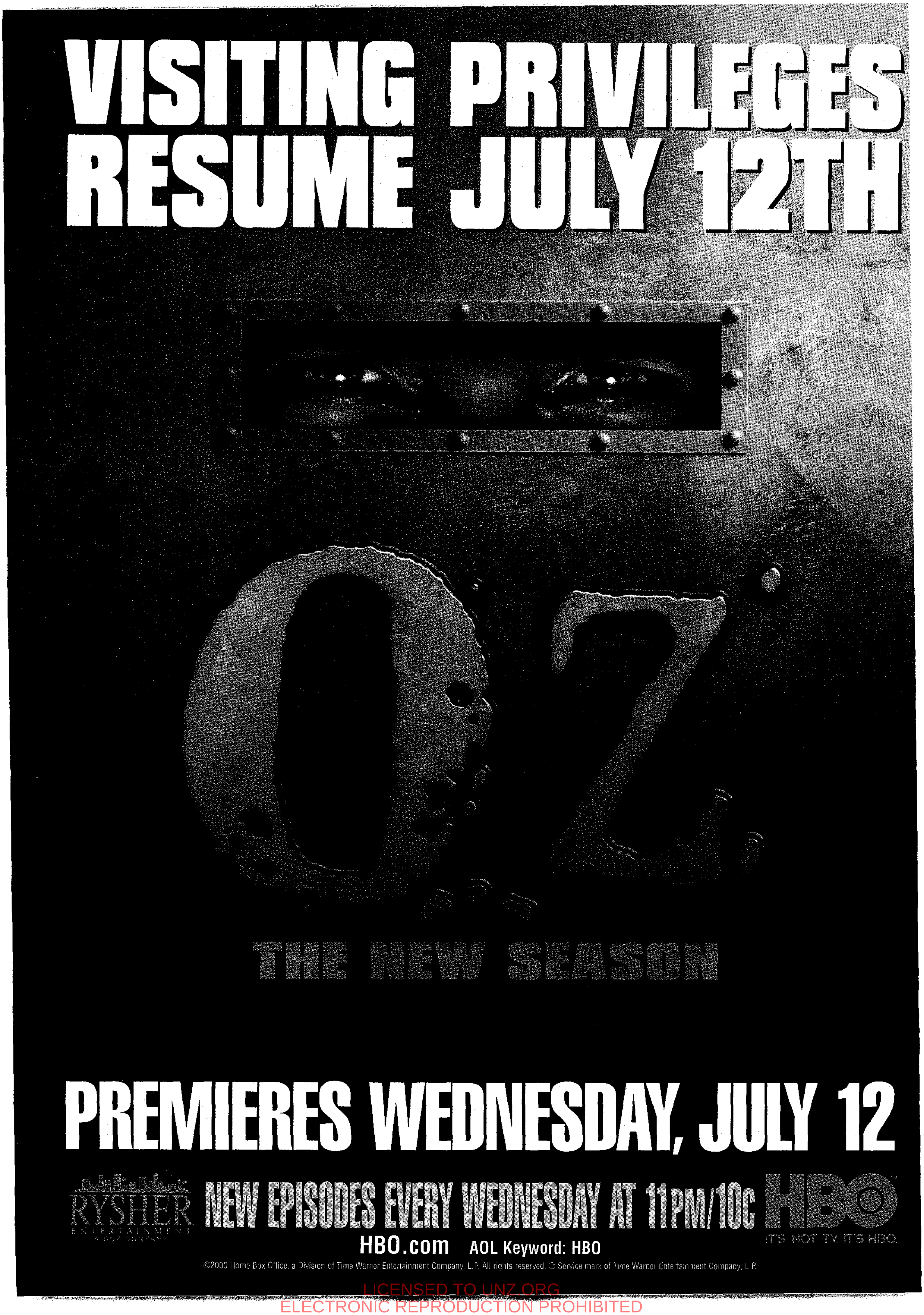
Gabriel Byrne takes his passions seriously: acting, Ireland, and . . . socks. The star of *A Moon for the Misbegotten* deems the selection of men's hose so puny that he's taken to designing it himself. Byrne recently revealed his pastime to **Ivy Supersonic**, the milliner whose outrageous hats have adorned **Dennis Rodman** and **Pamela Anderson Lee**. "He's got an entire hand-embroidered collection," Supersonic says, adding that the embroidering is done not by the actor but by a hired expert. Capitalizing on the moment, Supersonic suggested they go into business together. "He was interested," she says. "His socks are more marketable than my hats. They're edgy, but not as edgy. But they *are* edgy, you know?" We'll have to take her word for it.

Additional reporting by David Amsden and Brooke Gosin.

WAYANS BROTHERS RUN OUT ON NIKE

Nike can make a nifty sneaker, but when it comes to hosting a fabulous weekend in the Hamptons, the shoe company seems to have two left feet. Comedians **Shawn** and **Marlon Wayans**, currently starring in older brother **Keenen Ivory Wayans**'s horror spoof *Scary Movie,* were invited to the Nike-sponsored Synergy House, in Watermill, to stay for the Fourth of July weekend and celebrate the launch of football star **Randy Moss**'s new "Super Freak" trainers with the likes of **Puff Daddy** and **Jennifer Lopez**. But instead of finding the cushy accommodations they were expecting, they were offered two rooms that couldn't fit them and the three friends they had in tow. According to event planner **Cheryl Fox Spencer**, the downgrade was an accident. "There was a master suite set up with *five* beds in it," she says. "Then some Nike executive showed up and deemed it her own. This gave the brothers a bad vibe, and they decided to leave." Though Nike offered to put up some of the now-disgruntled posse in a nearby hotel, they opted to haul back to the city that very evening. A Nike spokeswoman claims *she* was told they needed two rooms and assumed that the Wayanses would share one and their press rep would take the other. When the brothers balked, she says, "as far as I knew, everyone had settled on the hotel option. But when I came back, they were gone." As for the Wayanses themselves, they're the most laid-back of the bunch: "Nike was wonderful," they told us. "We just felt it was easier to go back to Manhattan that night to avoid traffic." It's always the traffic, isn't it?

Photographs: top, Robin Platzer/Twin Images;
bottom, Fitzroy Barrett/Globe Photos.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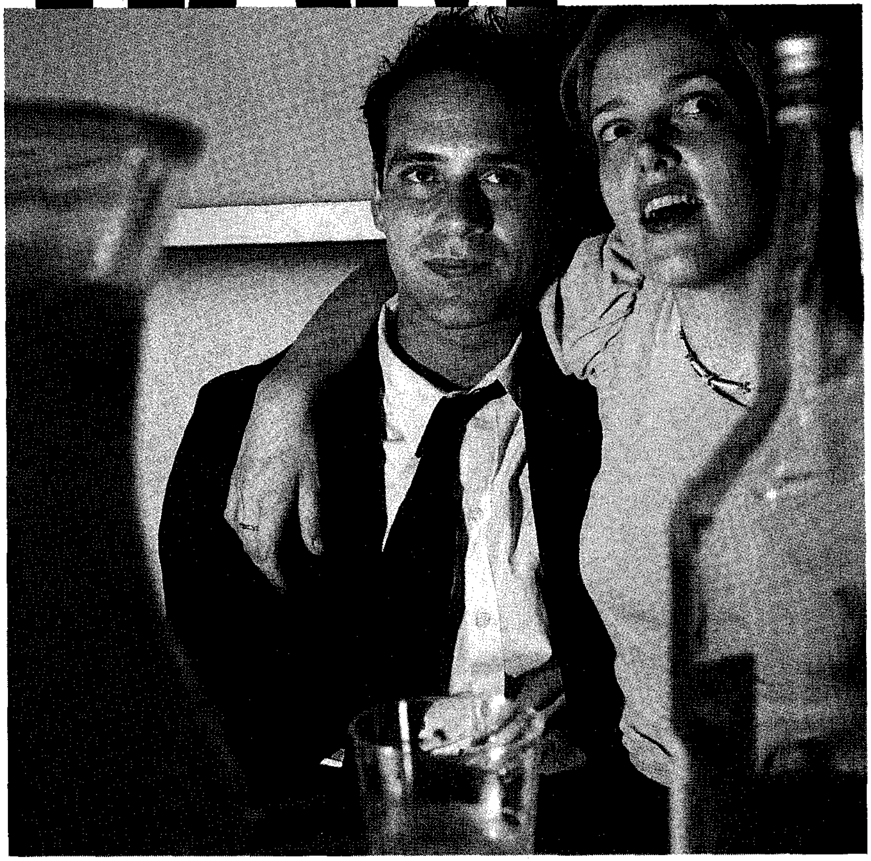
INHABITANTS WHO APPEARED TO PAY NO HEED TO THE MONSTER METROPOLIS—*GEORGES SIMENON*

GOTHAM



Social Mixing

Meet Paul Sevigny, the latest to crash the celebrity-family-D.J. ranks. Mark Ronson, watch your back.

A TEEMING CONGREGATION OF HIPSTERS crowds the dance floor at Spa's rock-and-roll party, "Big Bad Dodgey Disco." Pulp's "Common People" is throbbing. Strobes are flashing. Suddenly, the speakers begin blasting the Misfits' scratchy 1978 thrasher anthem "Last Caress"—a far cry from the slick Brit-pop of a minute ago. The dancers are at a loss. Then they raise their fists in the air and pogo about with new fervor. "I haven't heard this since high school," says one happy headbanger, waving toward the D.J. booth. "Paul is *so fucking punk*!"

Just when hipsters are tiring of the Jackson Five and Jay-Z, Paul Sevigny, brother of actress Chloë, has arrived with a furious punk-metal soundtrack. Before he took to the turntables, the Waspishly handsome 29-year-old native of Darien, Connecticut, who goes out with *Cheap Date* editor Bay Garnett (pictured with Sevigny), was the vice-president of Dana Giacchetto's Cassandra Group. "It's not that everybody wants to be a D.J.," says Sevigny. "It's that everybody has figured out that they *can* be a D.J." His own epiphany took place last March at Serena, after his friend Audrey Bernstein, who runs the party "Velveteen," asked him to fill a guest-D.J. spot. When the crowd went berserk over his Sex Pistols set, his P.R. pals began brainstorming. Within three months, Sevigny had D.J.'d at a *Surface* magazine party, the Ghost store opening, and Jade Jagger and Dan Macmillan's party for the Phillips auction house; he was even competing with Mark Ronson for a $5,000 Gucci gig.

If Ronson has introduced hip-hop to Park Avenue, then Sevigny will take Park Avenue to CBGB. "I prefer listening to hip-hop when I'm out partying," Sevigny admits. "But that's all we need—another skinny white boy spinning Big Pun." (Ronson could not be reached for comment.)

While Sam Shaffer, an owner of Serena's, has been known to complain about his ear-shattering decibels, Sevigny's toughest critics cite his firm grasp on his sister's coattails. "Sure, he's a good D.J.," says a fashion editor who was at the Ghost party. "But he's also Chloë's brother." "He's just another celebrity-family D.J.," grumbles a disgruntled Britpopper at the Spa party. "Big deal." "Well, we share a very similar taste in music," Sevigny says pragmatically of his beneficial bond. "Which would lend itself to making me one of her favorite D.J.'s. It's obvious," he admits, "that it's not working *against* me."

JOEL FERREE

POLITICS *Rudy:* The Prequel

How does a father (like Harold Giuliani) talk to his son (like Rudy) about the trouble in his past? Before Wayne Barrett's bio came along, Mario Puzo, et al., had a few ideas.

VITO CORLEONE: I work my whole life, I don't apologize, to take care of my family. And I refused—to be a fool—dancing on a string, held by all those—big shots. I don't apologize—that's my life—but I thought that—that when it was your time—that—that you would be the one to hold the strings. *Senator* Corleone. *Governor* Corleone, or something . . .

MICHAEL: Another *pezzonovante* . . .

VITO: Well—there wasn't enough time, Michael. Wasn't enough time . . .

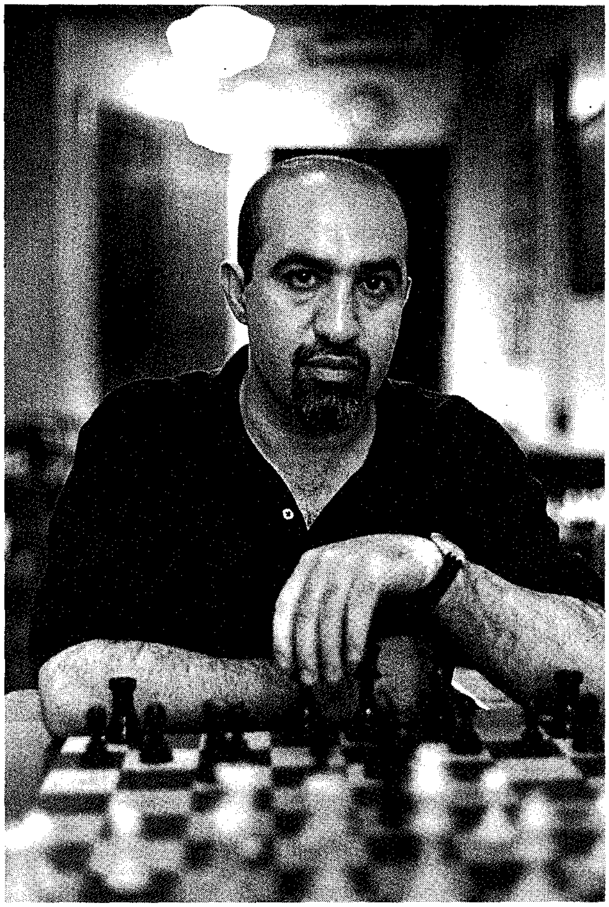
MICHAEL: We'll get there, Pop—we'll get there.

Photographs: top, Brian Finke; bottom left, Photofest; right, AP/Wide World Photos.

GAMES

Hollywood Squares

At Imad Khachan's shop, chess is *serious.* So what's David Lee Roth doing there?



ON A RECENT AFTERNOON at the Chess Forum on Thompson Street, owner Imad Khachan is irked. "It is ridiculous," he grumbles, "this throwing together of celebrity and chess." Khachan has just returned from a 45-minute exhibition chess match played in a Times Square television studio between Garry Kasparov, the current World Chess Champion, and Sting. "Why must a rock star play a match on television for people to believe chess is important?"

Shafts of dusty sunlight filter between the hundreds of chess pieces lining the club's storefront windows. Of the dozen or so tables set up around the room, only two near the back are occupied: one by a young brother and sister, both sucking on Blowpops and gazing at their pieces with contemplative intensity; the other by a natty black man in a suit who keeps trouncing his unhappy Latino opponent with gleeful cries of "Now you learn!"

For the past five years, since he first opened shop, Khachan has made it his personal business to proselytize for his favorite game. It is a seven-day-a-week business, and often a 24-hour-a-day one. In the evening, regular after-dinner players and those tired of losing to the Washington Square hustlers appear, and many remain at their tables long after midnight. Besides charging a dollar an hour for game time, Khachan and his handful of employees also give group and private lessons, and sell boards, sets, and chess books from all over the world while keeping coffee cups filled and ashtrays within easy reach. "If you walk in off the street," Khachan says, "and tell me about an Indian chess set your great-grandfather used to play with that was special to you, I will find it for you! Or I will have another one made for you—or I will die trying!" Heating up, he continues, "*That* is the sort of thing that makes people feel an affection for this game. Celebrity has nothing to do with it!"

John Zachary, a Chess Forum employee accustomed to Khachan's bluster, rolls his eyes. "Oh, please," he says. "You weren't complaining about celebrity when Liv Tyler stopped by the other day." It may be that Khachan only objects to celebrities getting attention for playing chess when they're not doing it at his shop. There was the time last summer when Heidi Klum came in to pose for a German photo shoot ("*Oh my God,*" remembers Zachary), and the Christmas Eve when Oliver Stone stopped in to pick up a good-versus-evil chess set. Harvey Keitel, Julia Roberts, Macaulay Culkin, and Woody Harrelson have also dropped by.

"What about David Lee Roth?" asks Daniel Kaufman, a Chess Forum co-founder, remembering that the former Van Halen front man came in for lessons a few months ago. "We wanted to take a picture of him outside in front of the shop, but he said he'd rather do it inside. 'In here,' he said, 'I'm just another chess player. But out there, I'm Diamond Dave.' " If they'd wanted a photo-op, they should've called Sting. SARAH GOLD

MUSIC

Good Vibrations: Theremin Comes to Lincoln Center

"THERE ARE MAYBE THREE OR FOUR PROFESSIONALS" in the world, says Lydia Kavina. She's talking about players of the theremin, the electronic instrument best known for those spooky *whoo-woo* glissandi in fifties science-fiction movies. (Kavina is the most prominent of those few.) It's a weird device, played by waving a hand before its pair of antennae. Since the Russian engineer Leon Theremin built the first one in 1920, it's gone from lab oddity to avant-garde darling to footnote to cult object. Today the instrument's fans are distributed about as you'd expect: a scattering of serious electronic-music-makers (Richard Moog), a few pop musicians seeking a cool new sound (Led Zeppelin, the Beach Boys, Portishead), and a whole lot of techie comic-book-collector types (Tim Burton, who used one in *Ed Wood*). There are many, many theremin Websites.

Kavina herself will perform in a chamber group on July 13 and make her New York solo debut on July 19 at the Society for Ethical Culture, where the program will include Howard Shore's *Suite From 'Ed Wood.'* The occasion for these performances is the release of her latest Mode Records album, *Music From the Ether.* She's particularly beloved by theremaniacs not only for keeping the curious instrument up-front and reputable but also because she's the last protégée—and a first cousin twice removed—of Leon Theremin himself. Furthermore, she studied with Clara Rockmore, the theremin virtuosa who recorded most of those sci-fi soundtracks and was featured in the 1995 documentary *Theremin: An Electronic Odyssey.* Rockmore died two years ago at 88, and one might wonder whether Kavina is the last of a disappearing breed. Not so: "I give many master classes in different countries," she says in her heavy Russian accent. "My pupils—too many to count. Maybe 100." CHRISTOPHER BONANOS

Photographed by Elise Ho.

PHILIP GLASS
ABSOLUT VIENNA
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GOTHAM REALESTATE

REALTY BITES

Ain't It Grand?

Workers' utopia goes market-rate.

Built by unions after World War II, the Grand Street co-ops were a middle-class housing project with socialist pretensions, complete with agitprop murals of Abraham Lincoln and Franklin D. Roosevelt surrounded by children of all races. Until recently, it remained a fairly closed loop of mostly elderly Jewish owners, who got apartments cheap—often for about $3,000 a room—and were required to sell them back to the co-op for the same price when they left. On June 12, that egalitarian system was overthrown, meaning the development's 4,500 apartments, many with views of the East River, can now be sold at market rates. Already Jacob Goldman, a resident who set himself up as a real-estate broker, is hawking a three-bedroom for $1 million. "It's better than investing in Microsoft in the beginning," he says of the jackpot residents gave themselves by voting to lift the restrictions. Unfortunately, socialism always lost points on aesthetics—one resident describes the brick towers as "very utilitarian," with brown tile floors in the hallways. That old look may be purged: With the revenue generated by the "flip tax," the co-op is upgrading the lobbies (the murals were in danger, but they'll stay). Also, "it caters to Orthodox Jews," complains one Reform resident, to the point where an elevator in each building stops on every floor on the Sabbath so the observant don't have to press a button. The new residents are "lawyers and professionals and single moms—yuppies," says Goldman. "Would it make the socialist founders of the area turn over in their graves? Sure. But the grandchildren are reaping the rewards." CARL SWANSON

Patricia Duff, Dumped Again

Sometimes a signed contract and a wad of cash isn't enough.

Ron Perelman's ex, the hounded Patricia Duff, has spent the past couple of years looking at multi-million-dollar apartments and townhouses. Brokers say co-ops have been so unfriendly that she now demands a board pre-screening. This time, though, she has only herself—and her lawyer—to blame. Duff recently made an all-cash offer of $4.5 million on the six-bedroom, 4,500-square-foot brownstone at 138 East 71st Street that had been owned and restored by Upper East Side boutiquiere Neomi Goureau. Duff wanted her out within 30 days, and Goureau's broker, Douglas Elliman's Michael Shvo, persuaded his client to agree: "I said, you've got your price, you should get the hell out." Meanwhile, Heather Killen, a senior vice-president of Yahoo!, made a $4.65 million cash offer. The seller agreed to honor Duff's near-deal—if she came through with a contract and a down payment by noon two days later. (Killen FedExed a check and a contract, just in case.) The deadline came—Duff's lawyer didn't. He showed up at 1:30, contract and check in hand, only to be told he was too late. "Nobody says 'Screw $150,000' just to be nice in this market," says Shvo, adding that Duff was "very upset." CHRISTOPHER BONANOS

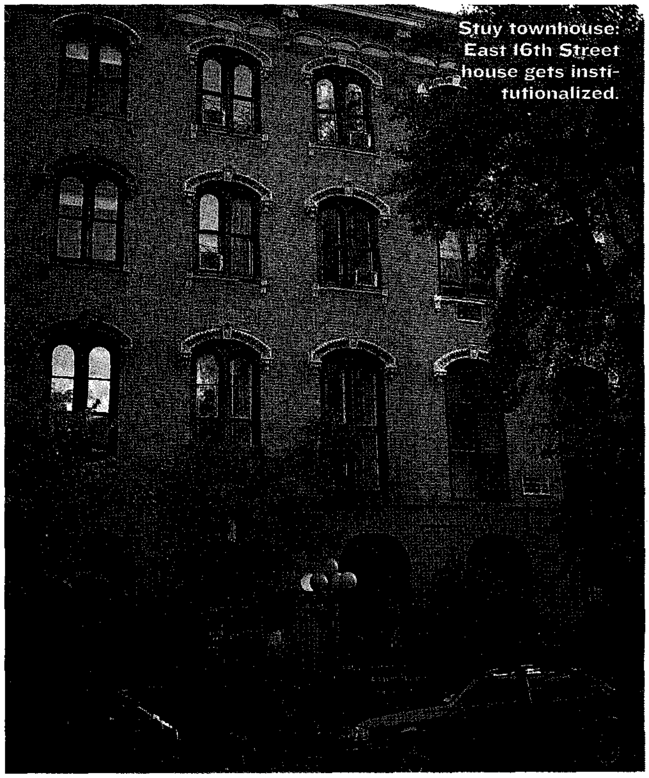
BIG DEALS

Stuyvesant Square

214 East 16th Street

Five-bedroom, 4½-bath, 6,800-square-foot brownstone. Asking: $2.95 million. Selling: $2.85 million. Time on market: one year.

One extended family owned this house for over twenty years, and though they kept many original details (mantels, parquet floors, a nifty hexagonal sitting room), it had "a different ambience on each floor," says the seller's broker, Douglas Elliman's Frank Lemann. (Translation: It needs work.) The buyer is a nonprofit institution, represented by Elliman's Michael Zembower, that plans to unscramble its differing ambiences and turn it into its headquarters. C.B.



Stuy townhouse: East 16th Street house gets institutionalized.

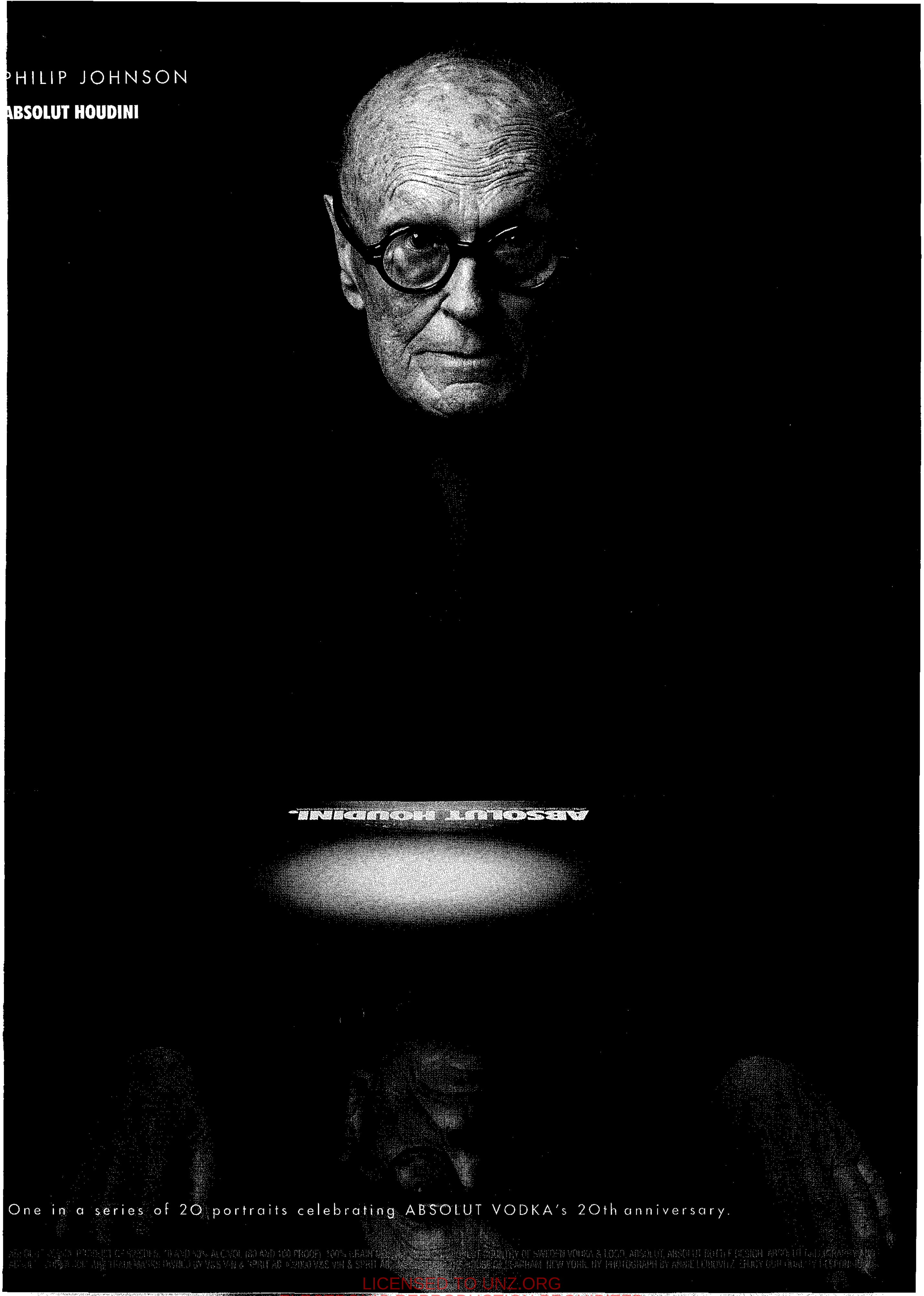
Upper East Side

68 East 91st Street

Five-bedroom, five-bath, 5,200-square-foot brownstone. Asking: $5.25 million. Selling: $4.8 million. Time on market: three months.

Industrial designer Michael Lax, known for his Lytegem high-intensity mini-lamp (MOMA has one) and Scandinavian-style cookware, owned this house until his death last year. It's something of an early-seventies relic—"cutting-edge modern at the time," says Jed Garfield of Leslie J. Garfield & Co., who sold it. Lax bought it in 1968, when it was still a nine-unit rooming house. He made it a duplex (ex–Hearst Magazines honcho Claeys Bahrenburg rented downstairs; he's since bought a house on East 94th Street). The buyers are young and Wall Street–funded. C.S.

Photographs: top, Robin Platzer/Twin Images; bottom, Sean Hemmerle.

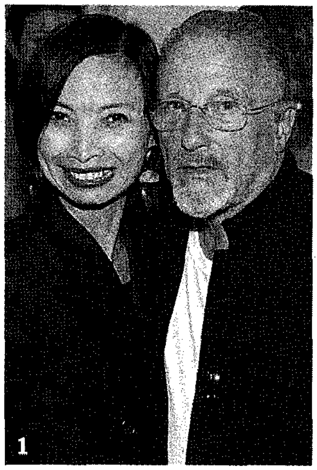

PHILIP JOHNSON
ABSOLUT HOUDINI
One in a series of 20 portraits celebrating ABSOLUT VODKA's 20th anniversary.

THE SCENE

Syn City

Photographs by Patrick McMullan

THE SYNERGY HOUSE, A PURPOSE-BUILT SOUTHAMPTON PARTY pad that rents for upwards of $25,000 a weekend, was true to its name at its inaugural bash, a July 2 post-party for a Nike-sponsored celebrity touch-football game in East Hampton. The fête had all the trappings you'd expect from an haute Hamptons host—valet parking down an endless stretch of wooded road, lilies floating in a pristine swimming pool, a catered buffet on the tennis court—but the crowd was more plutocratic than aristocratic: Minnesota Vikings wide receiver Randy Moss, music-industry magnate Ted Field, and socialite Dylan Lauren all nodded their heads to the hip-hop beats as D.J. Max struggled with the temperamental stereo system. "Yo, Max, what the *deal*?" cried model Frankie Rayder after the umpteenth interruption. Bikini-clad rapper Eve and her entourage swilled the mixed drinks they concocted themselves at her private table—the only one—on the tennis court. Just one attendee, a medical student gyrating barefoot on the deck and keeping an eye trained on the door, thought the guest list merited improvement. "I heard Tiger's coming," she bellowed. "I heard he's *staying* here!" But the cops came first. SHYAMA PATEL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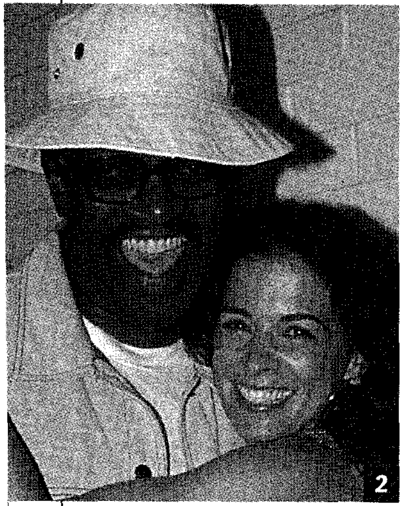
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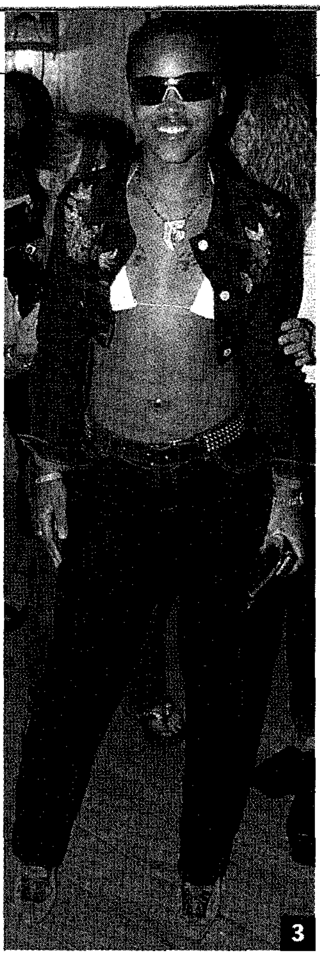
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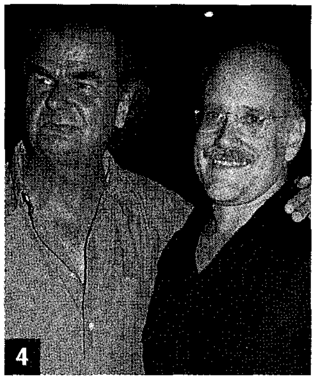
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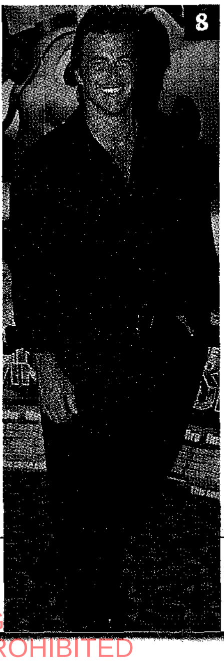
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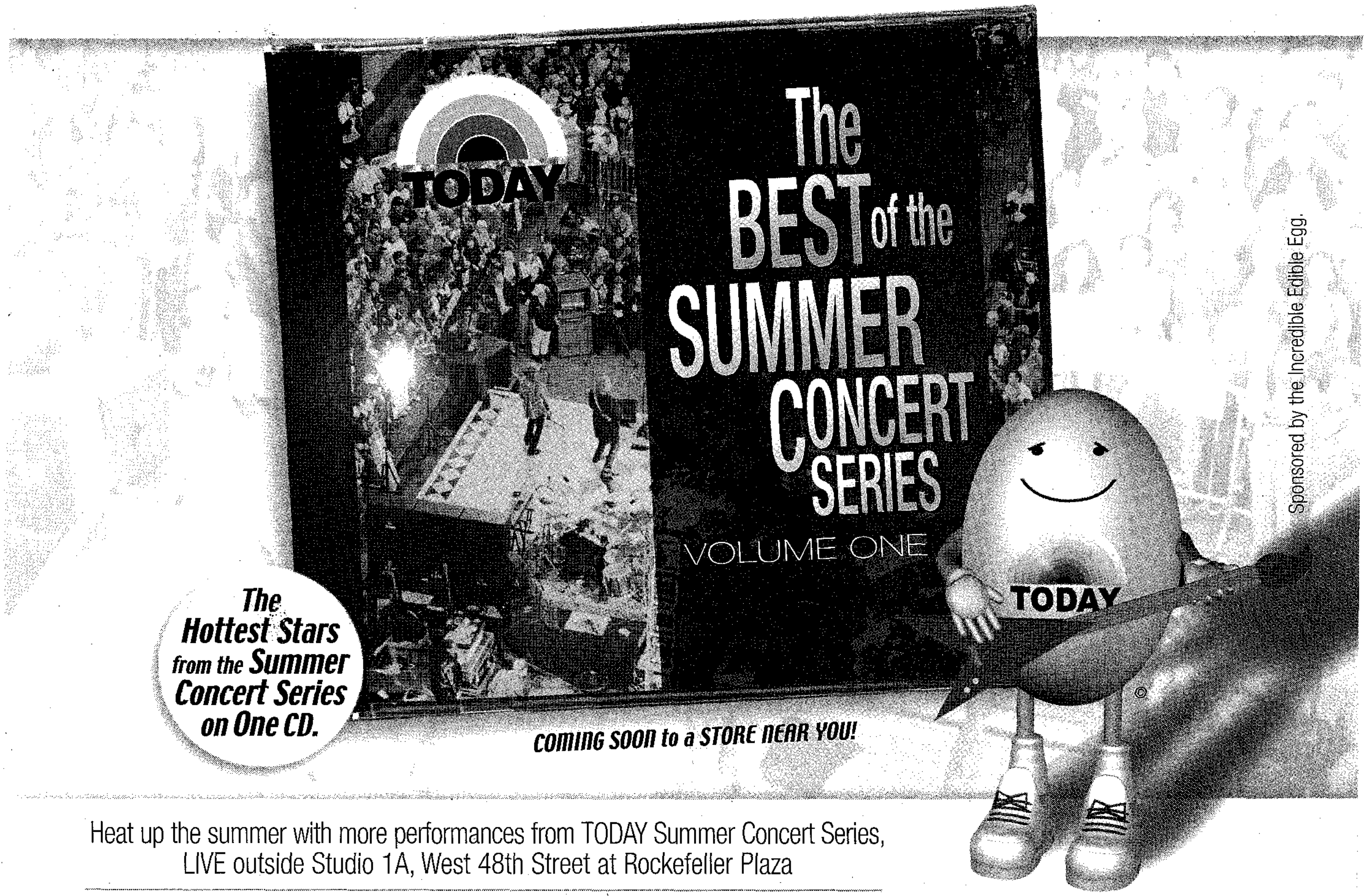
1. Josie Natori and the CFDA's Stan Herman at the Fashion Targets Breast Cancer benefit sponsored by Saks Fifth Avenue at the Nicole Klagsburn Gallery. 2. Fab 5 Freddy and Annabella Sciorra at the Absolut launch party for *The List* on Hudson Street. 3. Eve at Synergy House. 4. Patrick Demarchelier and Ted Field at Field's Fourth of July party at Goose Creek. 5. Matthew Broderick, Sarah Jessica Parker, Sean "Puffy" Combs, Jennifer Lopez, and Benny Medina at Puffy's Fourth of July party at his home in East Hampton. 6. Guinevere Von Seenus and Narciso Rodriguez at the Vidal Sassoon exhibit of photography by Ines van Lamsweerde and Vinoodh Matadin at Matthew Marks Gallery. 7. Bertelsmann CEO Thomas Middelhoff, New York Public Library president Paul LeClerc, and Pinch Sulzberger at the Public Library's dinner honoring Middelhoff. 8. John Enos at the *Adventures of Rocky and Bullwinkle* premiere party at Barcode. 9. Joanne de Guardiola, Gail Hilson, Karen Lefrak, and Libby Pataki at Lefrak's birthday party at Doubles.

TODAY SUMMER CONCERT SERIES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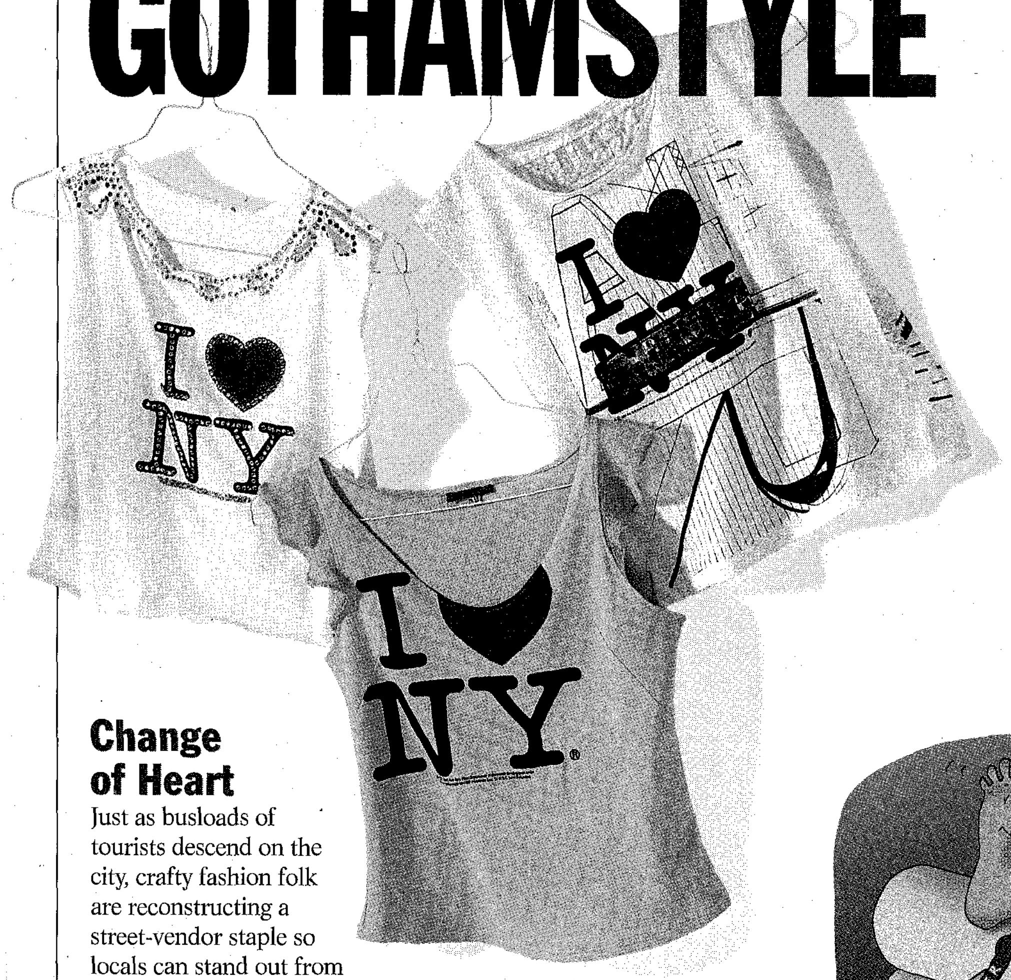


Change of Heart

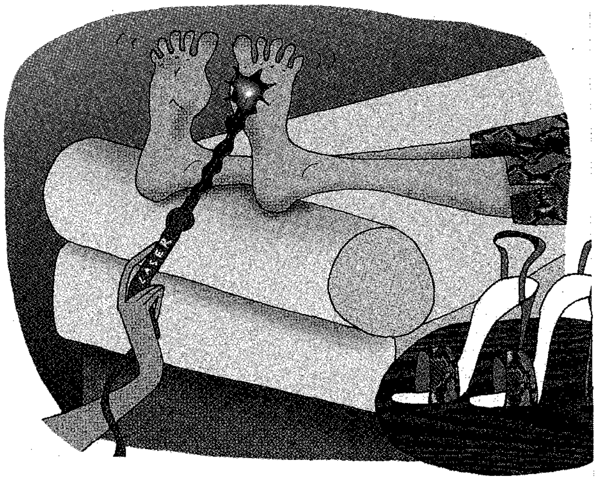
Just as busloads of tourists descend on the city, crafty fashion folk are reconstructing a street-vendor staple so locals can stand out from the sun-visor set. Taking their cue from Miguel Adrover, designers Sally and Jennifer Wang, Susan Cianciolo, and Sasha Charnin are taking their own scissors to I LOVE NEW YORK T-shirts. The Wangs dye the tees candy colors and fashion cap sleeves or halters ($50–$65; available at Searle); Cianciolo applies screen prints, patches, and a tangle of thread ($99; available at Seven, 180 Orchard Street; 646-654-0156); and Charnin blasts hers with rhinestones after tearing holes in them ($295; available at Kirna Zabête). Now we'd like to see someone make those Statue of Liberty foam hats look cool. KRISTINA RICHARDS

Stranger Than Fiction

"I like to look ugly and act pretty," says Amy Sedaris, who plays Jerri Blank, a 47-year-old "loser" high-school freshman on Comedy Central's *Strangers With Candy.* As it turns out, Jerri's "ugly" look, enhanced by acid-washed jeans and leather vests, has a surprising number of fashionable fans. "Jerri is very East Village. She makes me look at my fifth-grade wardrobe in a very different light," says Jaime Perlman, a designer at *Harper's Bazaar.* Jerri's hair is done by hairstylist Perfidia, who manned the salon at Patricia Field for thirteen years. And while his former boss creates trends as the stylist for HBO's *Sex and the City,* Perfidia grants Sedaris's ugly wishes: On the recent season premiere of *Strangers,* Jerri showed off the ultimate hair don't—a braided rat tail. WILLIAM VAN METER

Lashing Out

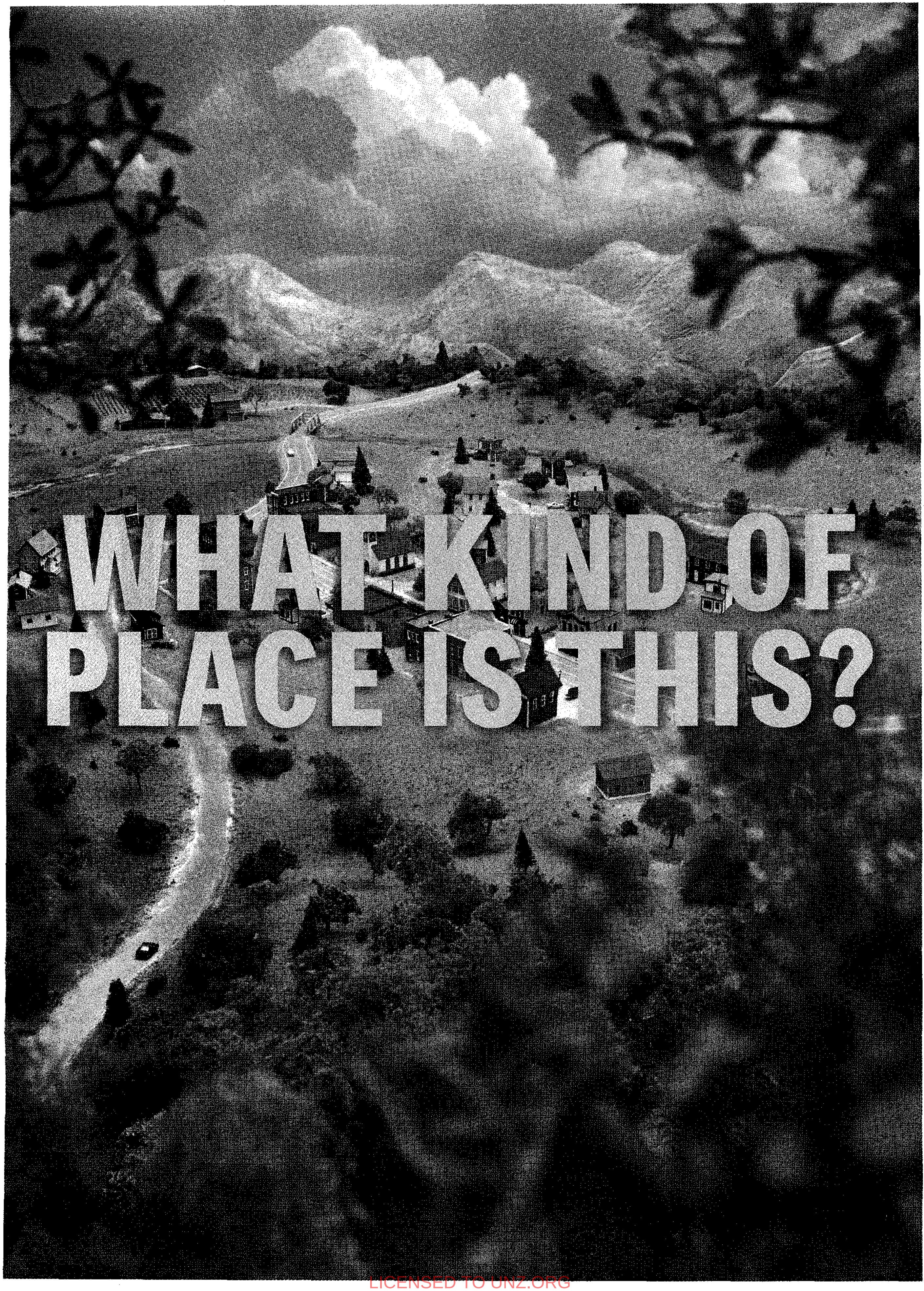
J. Sisters, the salon most famous for removing hair, is getting into the business of putting it back on. At the recent American Fashion Awards, Naomi Campbell was overheard raving about her eyelash extensions to Liz Hurley, and Fatima Wadhy of J. Sisters counts Princess Firyal of Jordan as another client. Unlike *faux* lashes that are glued onto the eyelid, these individual extensions adhere to the roots of your natural lashes. The look can last anywhere from ten days to a month, but Wadhy warns: "No mascara." You don't want to look like a graduate of the Tammy Faye Bakker School of Cosmetology. ROXANNE JAMES



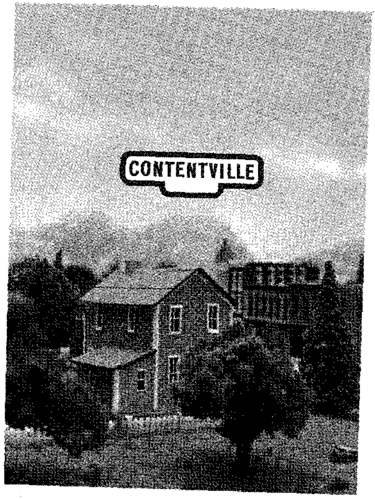
Foot Soldiers

Women who want more mileage from their Manolos aren't hanging up their pricey pumps at the first sign of bunions. Instead, they're sneaking out of the office for a laser treatment that supposedly fattens up the ball of the foot for more cushioning. Dr. Suzanne Levine (212-535-0229), whose regulars include Anna Wintour, Katie Couric, and a flock of foot models, won't divulge who gets the $400 procedure, in which the surface of the skin is frozen while heat destroys tissue below; the body's natural defense is to produce collagen. "I wouldn't recommend it," says anti-high-heels podiatrist Dr. Jeffrey Adler, who guesses that Levine's inspiration was collagen used on the face. "But," he points out, "you don't walk on your face." K.R.

Photographs: clockwise from top left, Dasha Wright Ewing; Photofest; Liz Steger. Illustration by Marc Stüw



WHAT KIND OF PLACE IS THIS?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Here is a list of our Contributing Editors:
Sherman Alexie, Jonathan Alter, Louis Begley, Harold Bloom, Sissela Bok, Robert Bookman, David Brown, Stephen L. Carter, Faith Childs, James Cramer, Frank Deford, Esther Dyson, Clay Felker, Genevieve Field, Larry Fink, Ira Glass, Peter T. Glenshaw, David Halberstam, Anita Hill, Laura Ingraham, David Isay, Wendy Kaminer, Polly LaBarre, Neil LaBute, Paul D. Miller, Cristina Mittermeier, Russell Mittermeier, George Plimpton, David Salle, John Scanlon, Mimi Sheraton, Anna Deavere Smith, Ilan Stavans, Christine Vachon, Rebecca Walker and Wendy Wasserstein.

Contentville is also home to a select group of magazine experts, who each month give their take on the magazines they're known for knowing. They range from the former editor of *Parents* to a world-renowned bioethicist to a former Clinton advisor to the anchor of *Fox Sports* news to a librarian at the *Metropolitan Museum of Art's Costume Institute.*

You'll hear from: Susan Burton (teen), Kate de Castelbajac (beauty), Elizabeth Crow (women's/parenting), Dr. Ezekiel Emanuel (health), Rahm Emanuel (politics), Timothy Ferris (science), Winifred Gallagher religion/spirituality), Matthew Goodman (cooking), Stéphane Houy-Towner (fashion), Keith Olbermann (sports), The Marketplace staff (money/finance), Kevin Mitnick (computers), John Quain (technology), Daniel Radosh (entertainment), Elaina Richardson (fashion) and Michael Segell (men's).

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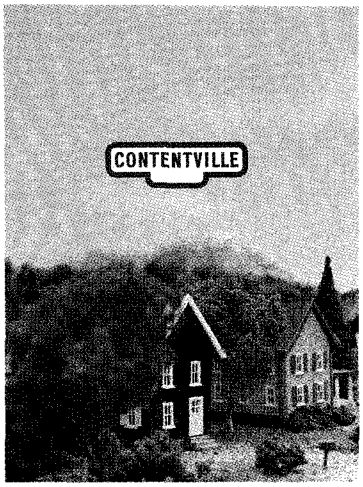

Along with our other experts and contributing editors, this esteemed group of booksellers will post their commentary so you can learn why *Jennifer James* of the famed **Curious George Goes to WordsWorth** bookstore in Cambridge thinks Lois Lowry's *The Giver* is "without doubt the most disturbing, powerful, memorable children's book I have ever read."

Find out why *Karen Pennington*, of **Kepler's Books & Magazines** in Menlo Park, is so enchanted by *The Advent Of The Algorithm: The Idea That Rules the World.* Why the "Partners" at the famed mystery bookstore **Partners & Crime** in New York, think the new Stuart Woods novel *Run* is such a "seriously frightening read." And why *Jim Harris*, of **Prairie Lights Books** in Iowa City, thinks Frances Mayes' *Bella Tuscany* is a disappointing sequel to *Under the Tuscan Sun.* Plus you get the "Essential Titles" for your library from experts like these in 38 categories ranging from Business, to Computers, to Mystery/Thriller, to Classic Fiction and Literature, to Religion.

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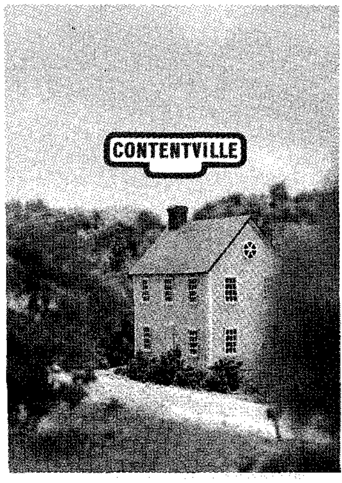
In Contentville you can read – for free – daily inside reports about the who and the how and sometimes the how-come behind books, magazines, TV shows, newspapers, Web sites and other media.

It's brought to you by another group of experts: the reporters and editors of *Brill's Content Magazine* – the monthly Consumers' Guide To The Information Age. (Because *Brill's Content* is a corporate affiliate of Contentville, its reporters are Contentville's reporters.)

WHO KNOWS WHAT

The country's leading independent booksellers are Contentville's resident experts. See what they have to say about books on psychology, food, business, modern fiction, politics, sci-fi—you name it (they've read it).



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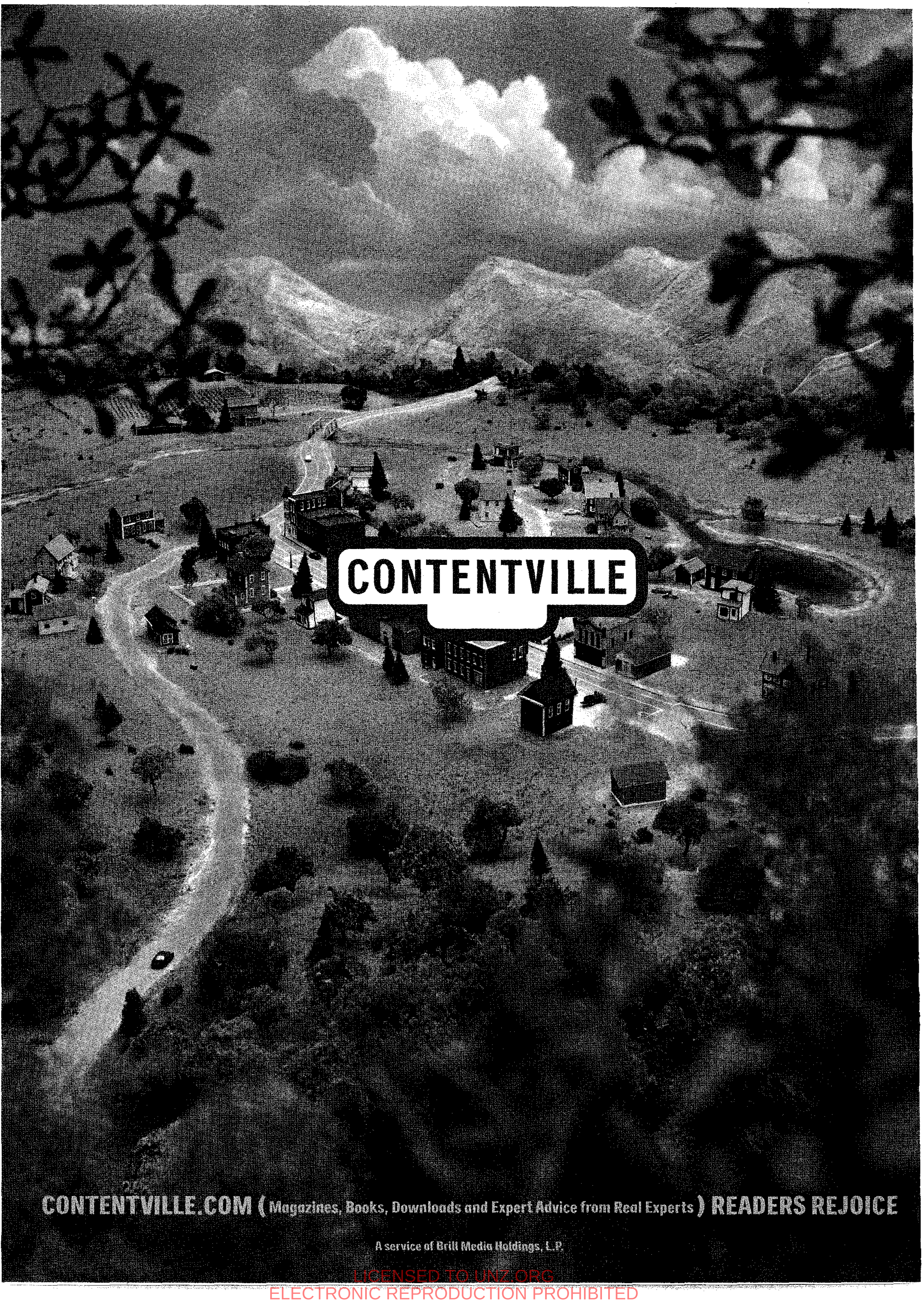
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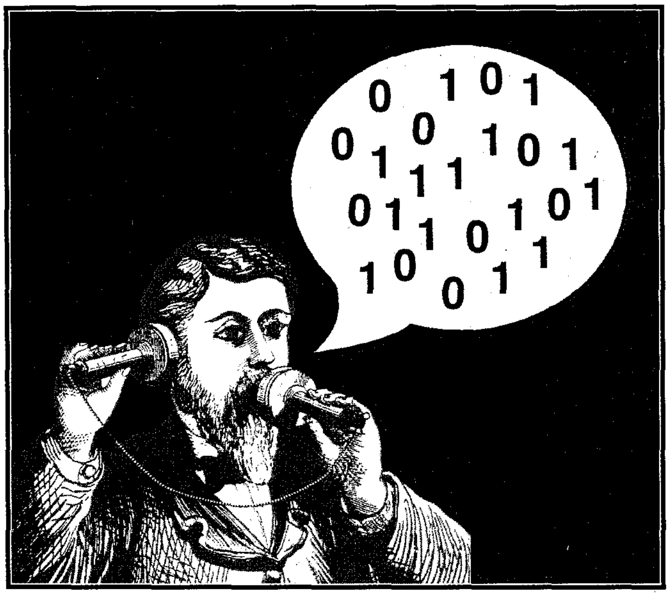
The Wire This Time

You can't get a decent, reliable high-speed Internet connection in the city yet, but that doesn't mean you shouldn't be making money in broadband stocks right now!

IF YOU WANT TO MAKE HUGE MONEY IN the stock market, you have to find situations where demand far outstrips supply. You have to identify cycles that can't be stopped by a slowdown in consumer spending or an aggressive, pissed-off Fed that still thinks the economy's booming. Wake up and smell the coffee, Alan! Right now there's a cycle that just started raging throughout the country. It's the demand for fast access to the Net through your plain old telephone or cable wires, and I don't want you to wait until you see it yourself. That's because by the time Bell Atlantic catches up to every other regional operator in this country, believe me, you will have missed the cycle entirely, and with it the big profits that come from catching one of these giant spending plays right in the kisser.



The dot-com world may have been revealed to be a sham and a crock and a fraud in the past few months—you will get no argument from me on that score—but don't go damning the Internet industry itself. People who have tasted fast access to the Net, whether through T1 lines at work or through a neighbor's cable modem, know that you simply can't go back to even the fastest built-in modem on your personal computer. High-speed access to the Net may be the single largest individual-spending cycle I have ever seen, and a handful of companies are going to make fortunes in the next year, while the nation as a whole gets wired.

As we say at Cramer, Berkowitz, my hedge fund, it's a money-in-the-bank cycle. Chances are, if you are reading this in the New York metropolitan area, you are thinking, "Man, this Cramer's a total joker. I tried to get DSL"—the technical name for the product that accelerates your regular old copper wires so they are high-speed—"from Bell Atlantic, and it was sheer torture, not to mention extremely costly." Join the club. Not until I trumpeted our own failed attempts to get DSL in Summit, New Jersey, in the cyberpages of TheStreet.com did we have any luck in getting high-speed access. We settled for a cable modem through Comcast, a fine alternative but not the one I wanted. The fast-access rollout in our region is neither fast nor, actually, much of a rollout at all!

My advice: Don't be so parochial. Not all regional Bell operations are created equally badly. Both Qwest (formerly US West) and SBC Communications, which represent about half the country, are installing these devices literally around the clock and are determined to have millions of homes on high-speed lines by year's end. Millions. That's a heck of a lot of equipment that has to be bought. And if Bell Atlantic wakes up, it will just mean more equipment orders and an even longer cycle than we are betting on.

Who is making all the equipment? A handful of companies, many of which could report blockbuster quarters in the weeks ahead. First, several large players could benefit, including Nortel, Lucent, and Cisco. Mind you, these are giant companies with only a small portion of their earnings coming from the nationwide rollout, but it sure won't hurt them. When we visited Cisco last week, we were struck by how important both the cable modem and the DSL rollout were to this great company, and we came away thinking we would be nuts *not* to play it. You tend not to see Cisco's equipment in the home, as it is more for the office, but that is changing rapidly. A more direct play, one with a pastiche of telco offerings, is a French company, Alcatel, which makes a lot of the equipment that is being placed in people's homes to make this work. We've bought into Alcatel and think it can ramp for several quarters because of healthy orders for these products. Call us jingoists; we aren't big fans of foreign tech investing. But when it comes to telco, these Europeans aren't so stupid.

Similarly, Efficient Networks, Paradyne, Aware, and Westell are getting huge orders and earnings from this rollout as they, too, cash in on the in-home technology. These outfits are a bit dicey because they have shorter track records than the majors, but they give you much bigger bang for the buck. Perhaps the biggest winners, however, will be the equipment you will never see, the stuff that's getting jammed into those boring brick central-office Bell buildings that dot cities and towns all over the country. If they were ever to put a window in one of those buildings—they never do—you would see oodles of intelligent equipment being rolled in by Redback, which makes a subscriber-management tool that services all of the DSL accounts, and Copper Moun-

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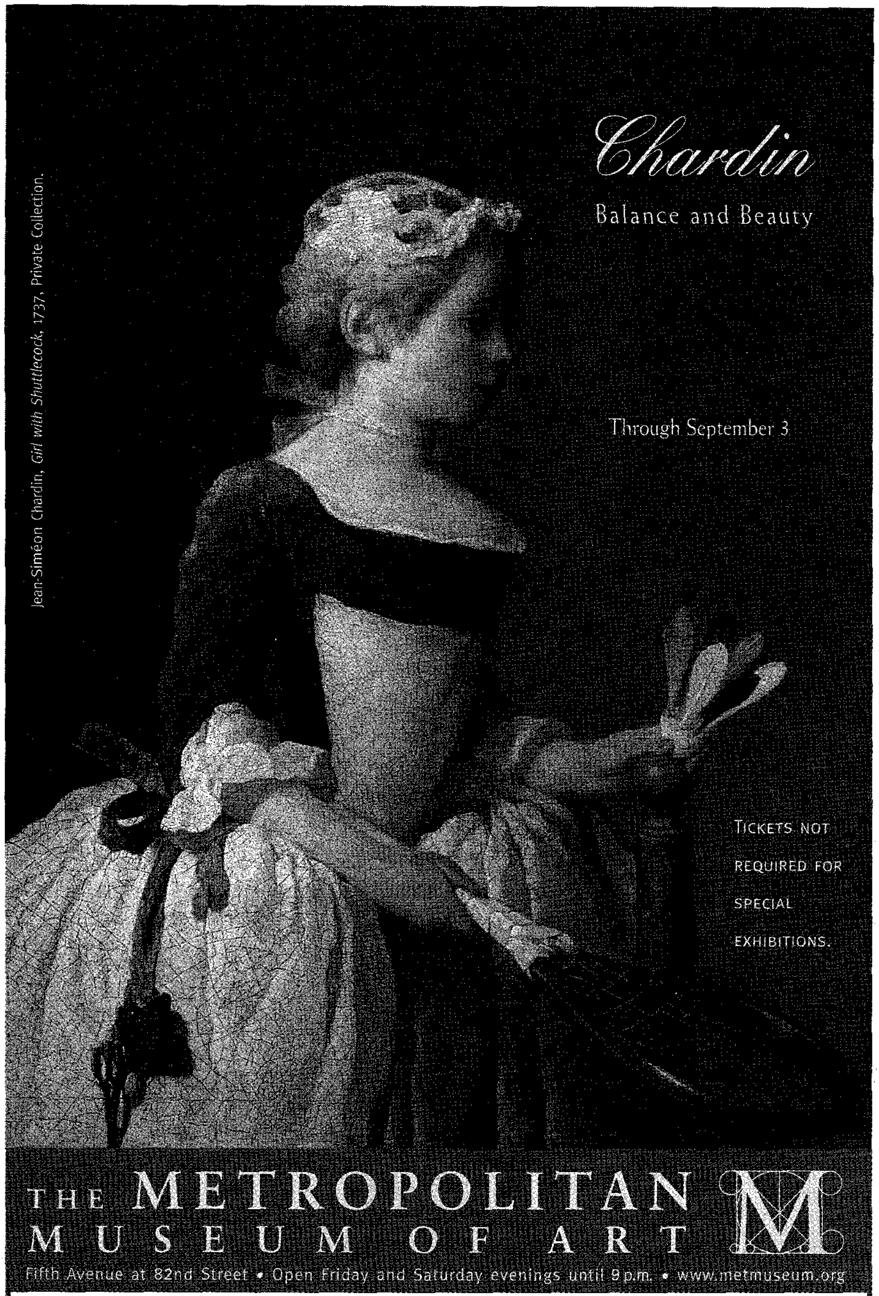
This week's "10 Questions" will be a Q&A with Eric Ritter, portfolio manager of the Driehaus Asia Pacific Growth fund, the top-returning Asia-Pacific fund of the past twelve months. It's available free at www.TheStreet.com.

Illustration by Igor Kopelnitsky.



Jean-Siméon Chardin, *Girl with Shuttlecock*, 1737, Private Collection.

Chardin

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tain, which makes the devices that intermix the voice and data lines. These companies are pure DSL plays, and they can be expected to thrive for quarters on end during this rollout. We love these guys. Finally, we have a couple of pure specs—Turnstone and Tollgrade—rockets that could produce beautiful fireworks but then fizzle the moment that the build-out nears conclusion. You need different equipment depending upon the quality of the lines and the distance your house is from the central office. These firms have equipment that tells the phone company what kind of line you have *without their having to go to your house.* This rollout is costing the Bells a fortune, and Turnstone and Tollgrade can save them a fortune. Caution, though, is needed. The major telco-equipment makers, such as Nortel, are gunning for this market, and it is only a matter of time before they undercut these two stock missiles.

Don't ever believe the phone companies will get it right? Have more faith in your cable company? Then consider Broadcom, the semiconductor giant behind the cables' rollout of their alternative to the phone lines. Broadcom's a great company, but it just got added to the S&P 500, so let it come in a little before you take a shot at it.

Tempted by some of those little companies that are trying to squeeze between the Bells and you? Companies like Covad and Northpoint and Rhythms all advertise heavily that they can deliver DSL faster and better. Sure, you can go with their service—just don't go with their stocks. The incumbent Bells have found a gazillion legal ways to make these companies' installations a nightmare for their own profitability, or lack thereof. Not a good business. And how about the Bells themselves? These are giant companies leveraged to interest rates first and foremost, but SBC Communications has taken the leadership position in DSL, and we think it's worth owning. In fact, it's the safest play on the whole cycle, and one that won't ever come back to haunt you. ▬

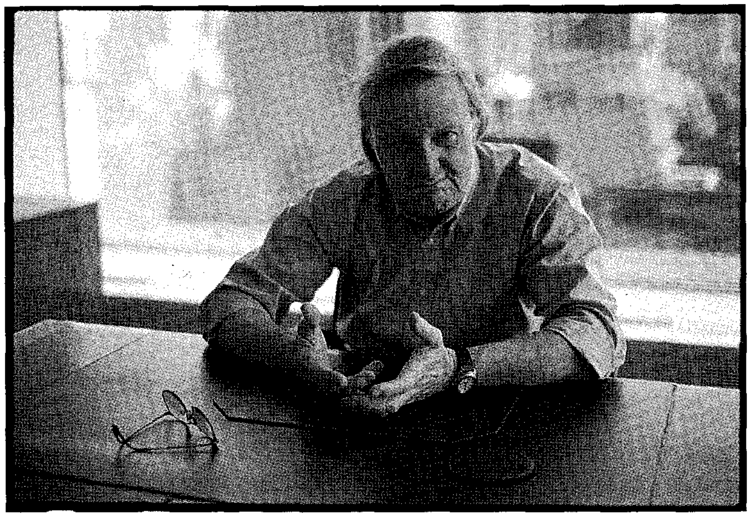
James J. Cramer is manager of a hedge fund and cofounder of TheStreet.com. At time of publication, his fund had positions in SBC Communications, Nortel, Lucent, Cisco, Alcatel, Efficient Networks, and Copper Mountain, and a short position in Broadcom. His fund often buys and sells securities that are the subject of his columns, both before and after the columns are published, and the positions that his fund takes may change at any time. Under no circumstances does the information in this column represent a recommendation to buy or sell stocks. Cramer's writings provide insights into the dynamics of money management and are not a solicitation for transactions. While he cannot provide investment advice or recommendations, he invites comments at jjcletters@thestreet.com.

The Gigawits

A couple of old vaudevillians are poised to become electronic publishers and turn the book business on its ear. That is, if they can get anyone to take them seriously.

IT'S THE LATE EIGHTIES, AND I AM CALLing on Tony Hendra, writer, performer, satirist, drinker, freelance schemer. While I do not remember the substance of our meeting, it's a memorable moment: His office, in a residential hotel on Amsterdam Avenue, is possibly as close as I've ever come to absolute squalor and degradation. The place reeks of urine; horrible screams and moans echo up and down the halls; crack vials litter the stairwells. There, though, in a closet-size room, with a simple wooden desk, is Tony, cordial and undisturbed, finishing up a book. (Such conditions are perhaps not uninvigorating to him.)

And then there is John Evans: the mystery man of the Murdoch organization through the eighties and early nineties, when News Corporation creates the megamedia business. He is Murdoch's Yoda. Or, depending on your point of view, Murdoch's evil genius. People whisper his name. Few people ever see him. He is the disappearing executive—out the window, like Major Major in *Catch 22.* In 1991, Louis Rossetto, carrying around his plan for *Wired* magazine, somehow manages a meeting with Evans, and pronounces him the only man in the media business to "get it." (Evans lobbies Murdoch to launch *Wired;* Murdoch declines.)



The big bang: Tony Hendra explains how easy it is to publish electronically.

I DO NOT KNOW IF THIS COLUMN MERELY provides an excuse to write about two of the more eccentric careers in the media business (a nostalgist's view) or if it is actually about the revolution now taking place in book publishing. That's the ostensible reason I am sitting at Michael's with Hendra and Evans.

They are starting an electronic-publishing house. They believe the sudden seeming viability of a cheaper way to publish and distribute books means that independent book publishing can return and compete handily for writers, readers, and distribution outlets with the consolidated book behemoths.

They believe that books and book publishing can return to a 1920s model, when upstart independents (the Jews) challenged the nineteenth-century publishing Establishment (the Wasps).

Next week, they launch their publishing company, now called Gigawit, with money from Evans and Evans's friends, and a modest volume called *The Gigawit Dictionary of the E-nglish Language.* It is meant to be the first number—electronically and in paper form—in a more or less utopian publishing model: servicing writers (offering them health insurance!) and readers instead of book chains.

Their initial list will be of humor-oriented titles, but they see a broad catalogue of fiction and nonfiction to follow. It's book publishing, just without the inventory, which makes all the difference.

Their premise is simple: While large, established publishers will be fighting to pay for their existing infrastructure, Hendra and Evans, with vast entrepreneurial experience, an entirely new cost basis, and freedom from the ennui and bitterness of the book industry, will make a revolution.

It might seem likely that, in this post–Stephen King new electronic age, every writer and would-be literary person (are there any anymore?) would be trying to invent a new publishing notion.

But as far as I can tell, Hendra and Evans are the first guys, the first New York media guys, to say "What's stopping us?"

Possibly because we are sitting at Michael's, surrounded by everyone else in the publishing business, this all feels like an oddly legitimate business conversation.

They are certainly unlike anyone in the consolidated, corporatized book industry—which may be the point.

Hendra is 58 and Evans is 62. For all practical purposes, they are vaudevillians in the new-media era. I doubt if there are guys like Hendra and Evans anywhere in the media business anymore. There isn't a job description for their type.

Hendra, a small man with a large head, has had, as much as anyone, a central role in influencing the direction of popular culture—or he is one of the most marginal figures of our time (a pop-culture aristocrat or its most enduring Zelig). You pick.

Evans, a scruffy dandy, is one of the greatest publishing minds of the modern era—or he is one of the many second-raters Murdoch keeps around because second-raters are more loyal than first-raters. Pick.

They are both serious oddballs—even among oddballs, they have been notable in their inability or unwillingness to even approximately acculturate.

Could such characters be good for books?

HENDRA EMERGES FROM A BENEDICTINE monastery in England in the early sixties. He is shortly transformed by seeing Dud-

Photograph by Noah Sheldon.

ley Moore, Peter Cook, and Alan Bennett's *Beyond the Fringe* ("What a mind-blowing experience: I didn't know authority could be attacked like that"). Straightaway, he joins a comedy troupe at Cambridge. Performing in the West End in the first year of Beatlemania, he becomes, rumor has it, Paul McCartney's favorite comedian. In what commences a history of ill-advised leave-takings, he departs for New York while his troupemates, including John Cleese and Graham Chapman, become Monty Python. In New York, he opens for Lenny Bruce at the Café Au Go Go (playing the climactic night when the police cart Lenny off the stage). Soon he's a regular with George Carlin, Richard Pryor, Lily Tomlin on *Ed Sullivan* and *Merv Griffin.* But he quits stand-up, and Bernie Brillstein gets him a job as a high-paid television writer, until he gets radicalized and announces he's quitting television in a full-page ad in *The Hollywood Reporter.* He joins the four-issue-old *National Lampoon* and soon becomes its editor (he wages a struggle for his brand of provocative, political humor against P. J. O'Rourke's *Animal House* T&A wit; O'Rourke wins).

Hendra writes and directs *National Lampoon's Lemmings* at the Village Gate, hiring a weirdly arrogant preppy guy called Chevy Chase and the equally weird and unknown John Belushi. *Lemmings* becomes *Saturday Night Live;* Hendra, for this, that, and the other reason, doesn't go with it.

Leaving the *Lampoon* in 1978, he launches a series of ad hoc parodies—*Not the New York Times,* in the middle of the 1978 newspaper strike; *Off the Wall Street Journal* thereafter—inventing a mini-genre. He returns to London and helps create the political satire *Spitting Image* (perhaps the most successful satire of all time, running for eleven years in the U.K. and now, in its current iteration, getting moguls jailed in Russia). He departs a year later ("It turned into a nightmare, which is all I ever got from television"). He stars in the film *This Is Spinal Tap,* possibly the last word that need be said about rock and roll (whenever you are with Hendra, a stranger at the bar will say, *Hey, don't I know you from somewhere?*). He returns to the U.S. Tries and fails to start a new humor magazine. Writes a book called *Going Too Far* about the history of comedy. Finds himself in the room on Amsterdam Avenue, where I visit him in the late eighties. Briefly, he becomes the editor of *Spy,* where he discovers, in addition to financial disarray, a bunch of "24-year-olds who were suicidal that they were no longer working for Kurt Andersen."

He gets married again. Has three new children (he has two grown children from a prior marriage). Stays home (writes a screenplay and an occasional story about wine or dogs for this magazine). His wife, Carla Hendra, rises to the top of the heap at Ogilvy. Now he has a large apartment and a summer house. With the children in school, his wife encourages him to go back to doing whatever it is he does.

JOHN EVANS SPENDS THE SIXTIES HANGING around the flesh spots of the Caribbean and the Mediterranean. In the early seventies, he delivers a boat from Venezuela to the 79th Street boat basin and decides to stay in New York. He gets a job at an ad agency, then starts selling classifieds for *The Village Voice.* In short order, he's running the *Voice's* classified pages and turning them into the most profitable per-line-rate pages in the business. He creates the back page of the *Voice,* the single most commercially successful page of print in the country: "Classified advertising celebrates small things. *I saw you on the F train. You were reading Tolstoy, I was wearing blue.* It is a vibrant place where people can reach out to one another—usually for prurient reasons." Murdoch buys the *Voice* in 1977 and elevates Evans to publisher. Between 1977 and 1984, when the *Voice* is sold, its profits increase from $230,000 to $10 million. After the sale of the *Voice,* Murdoch gives him a big chunk of News Corp. to run, including its seventeen magazines (*TV Guide, Elle, Premiere,* and *New York* on the consumer side; *Hotel & Travel Index* and *Travel Weekly* on the trade side) and its incipient electronic business.

> *"I can't get a decent answer from either of them as to why they sat out the nineties. As real entrepreneurs, maybe they had a hard time, I theorize,* **in an era of false entrepreneurs.***"*

Evans becomes, through the late eighties and early nineties, possibly the most successful publisher of electronic information ever—creating a travel-database-publishing operation that sells for nearly $1 billion and that, arguably, saves News Corp. in its near-bankrupt days in the early nineties.

Evans, elusive, often incommunicado—he moves his office to Secaucus—joins the first generation of electronic-media pioneers. It is possible to make the case that Murdoch's acquisition of the Internet provider Delphi in 1993 is the spark that sets the Internet afire.

But Evans fades out. Leaves Murdoch (one result is that News Corp.'s electronic business falls into disarray). Takes a powder. Evans becomes the father of a new baby, too.

I CAN'T GET A DECENT ANSWER FROM EITHER of them as to why they sat out the nineties. As real entrepreneurs, maybe they had a hard time, I theorize, in an era of false entrepreneurs—that is, young people, without experience, fronting for financial interests. Perhaps the Internet itself, which is, after all, just a pipes business with various sideshows attached to it, wasn't terribly motivating for them.

I hesitate to say they are back. Certainly it is not clear that anyone wants them back. But this week, Hendra goes on "Imus" to begin promoting the firm's first book, and to proclaim himself the impresario, the Liveright-Cerf-Weidenfeld, of a new publishing era.

Again, I don't know if I am memorializing two fundamentally small-time characters who have chronic difficulties with authority or if I actually believe they can have an impact on the book industry.

On the other hand, I don't know anyone around books who doesn't believe that something big could happen now. But at the moment, the people doing the big things are technology guys or retailers. On our side, the side where there are people who actually read and write books, mostly people are trying to stay out of the way of the big bang. It's likely that if you've been in the book business for any time, all entrepreneurial and certainly revolutionary urges long ago died in you.

But just assume that book publishing as we know it, with the need to manufacture and store great numbers of physical books and to call on thousands of unaffiliated bookstores, no longer justifies itself (it is not, as they say in business school, rational). Now, if you can publish without manufacturing and storing and making sales calls, why not do it yourself? Start clean. This is going to happen. Someone is just going to do it. So? Who?

Hendra and Evans. It could be them. It could.

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ADVERTISING SIMON DUMENCO

Losing His Shirts

While other global brands were targeting upscale and niche markets, Tommy Hilfiger was diluting himself with saturation marketing. Can he recover his good name?

THE HANDSOMELY RAKISH GUY IN the H&M shirt just about bit my head off when I got to Hilfiger. I was playing a little word-association game in a series of man-in-the-street interviews around Astor Place, throwing out the names of prominent youth-culture clothing brands in an attempt to divine just what those brands stand for these days in the mind of the typical urban consumer.

So, what do you think of when I say Tommy Hilfiger?

"Too many *different fucking options,*" snaps the scruffy-faced, wildly gesticulating Web producer, practically snarling. "There's just absolute confusion about what the core product is! It's impossible to get a grip." He's getting worked up now. "Tommy Hilfiger—what does Tommy Hilfiger *stand for*? It's not even preppy gear anymore!"

That attitude—shared by many of those I talked to—is not good news for Tommy Hilfiger. But you already know this if you own Hilfiger stock, which is at about 7, down from a 52-week high of 41. Put another way, last summer Tommy had a nearly $4 billion shop. Today his market cap is $700 million. It's no wonder that last Wednesday, Tommy's CFO, Benjamin Ng, resigned "to pursue other interests."

TOMMY HILFIGER
FREEDOM
A NEW SOUND IN FRAGRANCE FOR HER FOR HIM
ENGINEERED JEANS

Stop making scents: The Hilfiger brand extends to Freedom perfumes (above); meanwhile, Levi's uses boutique marketing for its Engineered Jeans line (below).

SO WHAT'S GONE WRONG WITH TOMMY? To a certain extent, it's obvious that Hilfiger's been riding the nineties teen-pop-culture explosion, a psychographic bull market that was destined to run its course. But unlike some of its competitors, Tommy seems strangely out of focus. Think of Abercrombie & Fitch's homoerotic soft-core porn; Calvin Klein's edgy pop-culture icons as spokesmodels; Pacific Sunwear's sun-kissed California preppies; Quicksilver's partying surfer dudes. You may grow tired of these brands, but at least you can understand them.

Hilfiger, on the other hand, seems to be suffering from advertising ADD—a sort of saturation bombing of every possible consumer demographic. Tommy's suburban appeal used to play off his urban cred; now he's so mass, even suburbanites are bored.

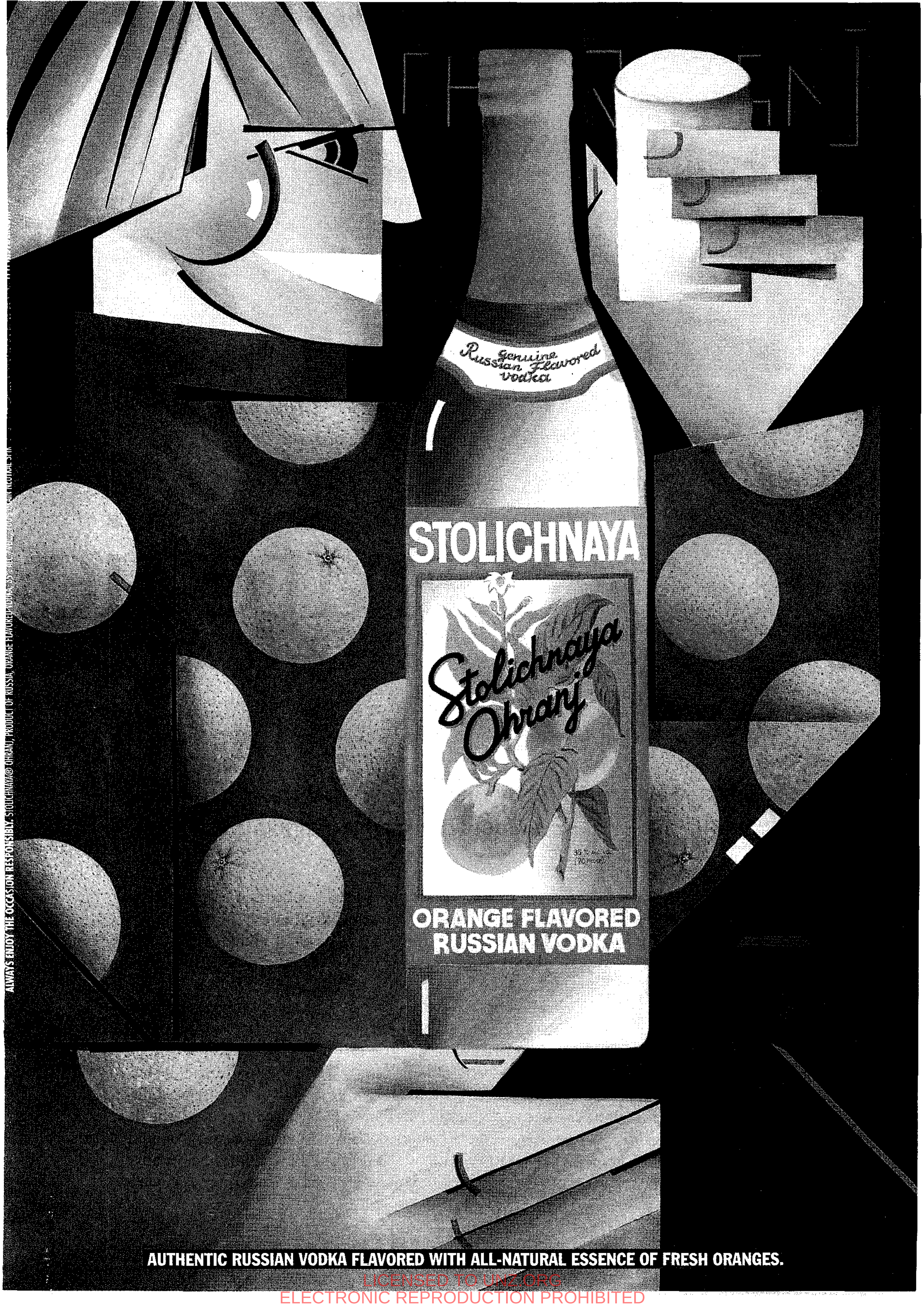
"It's all about urban backlash," says one ad-agency executive close to the Hilfiger account. "It's all about how Tommy first went black, then went mainstream—and then couldn't go back." While Tommy was busy hanging out backstage at Rolling Stones concerts, it seems, he was upstaged by black entrepreneurs who set their sights on selling Enyce and FUBU to Tommy's former customers.

CONSIDER HILFIGER'S REPUTATION AS clothier to America's rock and rap royalty—a landmark marketing strategy. The brand's watershed moment came in 1994 when then-chart-topping Snoop Doggy Dogg agreed to wear a red-white-and-blue Hilfiger rugby shirt on *Saturday Night Live.* The problem since then is that Hilfiger himself has seemed so flattered by celebrity attention—*any* celebrity attention—that he's been willing to dress just about anyone famous or even semi-famous, which means that anyone who's really anyone doesn't want to be dressed by Tommy anymore.

Three days before the recent MTV Movie Awards, for instance, Hilfiger put out a press release headlined TOMMY HILFIGER TO DRESS NOMINEES AND PRESENTERS AT THE 2000 MTV MOVIE AWARDS. The complete list? Chris Connolly (an MTV News utility player), Tom Green (the potty-mouthed MTV show host), and Jason Biggs (from *American Pie*). Not a style icon among them. (You'd think they'd have skipped the press release this year.)

"Tommy went over the top," says my agency source. "He started to think he was an impresario and not a garmento. Like he tried to 'discover' that cheesy pop star, Michael Fredo, to sell jeans." Fredo, a pop balladeer in the boy-band mold, sure looked good in Hilfiger duds, but his debut CD, released last fall, tanked.

In fact, Hilfiger's high-profile concert sponsorships over the past couple of years, including tours not only by Fredo but by Jewel, Lenny Kravitz, the Stones, and Britney Spears, suggest a certain schizophrenia about which celebrity names—call them brands—are worth piggybacking. (Sponsorship of the Rolling Stones might make sense for Bud Light, or, you know, Winnebago. But *rapperwear*?) The sponsorships have had the net effect of canceling themselves out: A Lenny *(continued on page 112)*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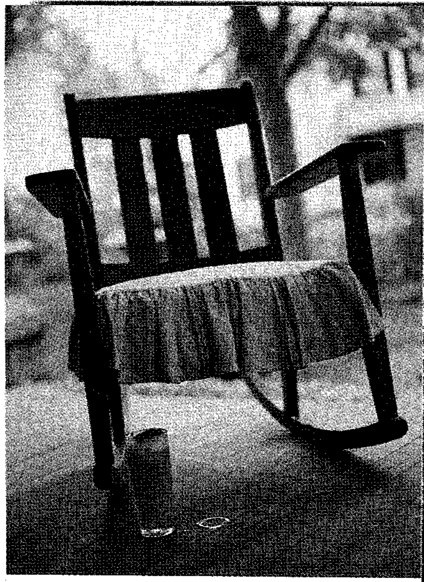
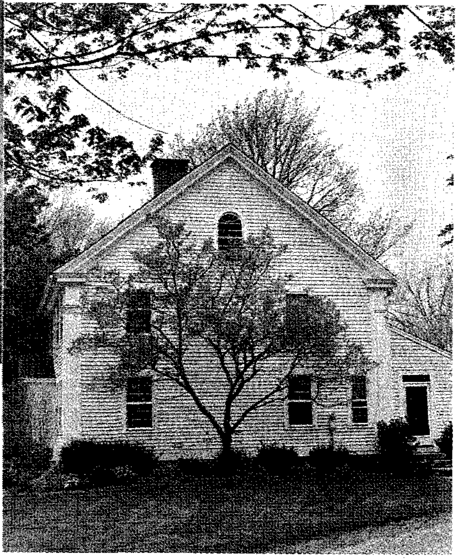


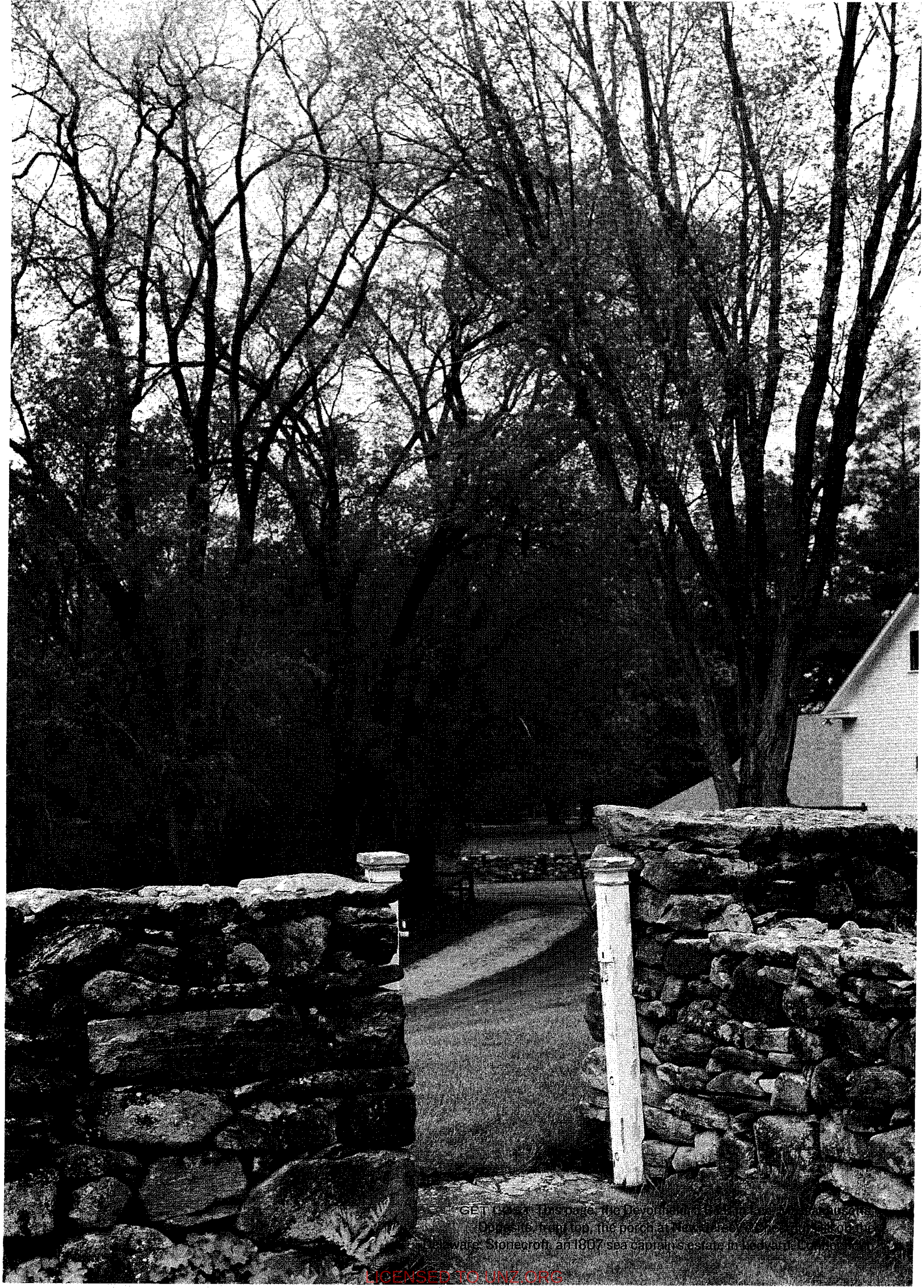


strategic retreats

For those times when you're ready to withdraw from the urban fray, 30 of the best little bed-and-breakfasts our region has to offer. By Sandy Soule

Summertime, and the living is pretty much the opposite of easy, at least at certain very popular oceanside vacation destinations. Fortunately, there are plenty of spots within three hours or so of Manhattan where the definition of the good life does not include Pilates racks and Brazilian bikini waxing. Our area is rich with stately, beautiful houses, dating from the Victorian era on back, a surprising number of which are now in business as inns and bed-and-breakfasts. Their owner-innkeepers have a passion for both their property and the comfort of their guests, and on the following pages, you'll find 30 of the best, compiled by Sandy Soule, the recognized expert in the field; she currently edits the BedandBreakfast.com Report, a free e-mail newsletter. Soule stays at each of the inns she writes about, and were it not for her editors here, she'd probably be the most relaxed person on the Eastern Seaboard. Spend a weekend at one of her picks, and you're unlikely to rub elbows with Puffy or a Baldwin brother or any of their personal trainers. On the other hand, you won't need a vacation to recover.

Photographed by Brian Doben and Brooke Slezak



GET L[illegible]: This page, the Devonfield [illegible] Massachusetts. Opposite, from top, the porch at New Jersey's Chestnut [illegible] on the Delaware; Stonecroft, an 1807 sea captain's estate in Ledyard, Connecticut.

CONNECTICUT

Griswold Inn

Essex, Conn.

Colonial reproductions are legion, but for the real McCoy, set your sails for Essex, a Connecticut River shipbuilding town settled in 1637, and stay at the Griswold Inn. Open since 1776, the "Gris" (as it's always called) includes the main inn as well as several adjacent buildings. One of the dining rooms was constructed from a covered bridge, and the Tap Room was built in 1738 as a schoolhouse. Essex's narrow streets beg for strollers to admire the beautifully maintained Colonial homes and browse the art, antiques, and specialty shops. The Connecticut River Museum at Steamboat Dock houses a full-scale reproduction of the first submarine ever to be used in combat, built in 1776. Children will enjoy the Essex steam train and riverboat ride, and a show at the Goodspeed Opera House is recommended for music lovers. If you prefer buying to looking (or listening), Clinton Crossing, just off I-95, is the area's best outlet mall.

INFO Griswold Inn, 36 Main Street, 860-767-1776; www.griswoldinn.com; $90–$195; 31 guest rooms.

Morning Glory

Madison, Conn.

Morning Glory is an 1806 Federal-style home near Long Island Sound. Owner Charlene Denhardt has a winning way with bold colors, hand-stenciled furnishings, family heirlooms, and beautiful houseplants. While she offers beach passes and towels for Madison's own town beach, other options include a hike at Chatfield Hollow State Park or a boat cruise through the Thimble Islands. For less than the cost of a beer and a hot dog at Yankee Stadium, you can pick up box seats for the New Haven Ravens, an AA farm team for the Seattle Mariners. Charlene can also help with dinner reservations: Friends & Company in Madison for fresh salads and homemade breads; chef-owned Quatro's in Guilford for fresh fish and pastas; or the Wharf Restaurant at the Madison Beach Hotel for food with a view.

INFO Morning Glory Bed & Breakfast, 395 Boston Post Road, 203-245-9196; $110–$165; four guest rooms.

Stonecroft

Ledyard, Conn.

Some country inns are a means to an end; others are an end in themselves. Stonecroft falls into the latter category. You can visit Mystic Seaport, just five miles away, or take your chances at the Foxwoods and Mohegan Sun casinos. But if your goal is to be pampered, stay close to Stonecroft. Listed on the National Register of Historic Places, this 1807 sea captain's country estate consists of a sunny Georgian Colonial home and a transformed hay barn called the Grange. The Stonecroft room has a whimsical hand-painted mural of the grounds as they might have appeared in the nineteenth century and a king-size canopy bed; the Buttery is the oldest room, dating back to 1740, with original doors and beams. The Grange, a converted post-and-beam barn, houses the inn's restaurant, plus six guest rooms, each with a fireplace and double whirlpool tub. Dinners are prepared by the accomplished chef Drew Egy, son of owners Joan and Lynn Egy.

INFO Stonecroft, 515 Pumpkin Hill Road, 800-772-0774; www.stonecroft.com; $130–$250; ten guest rooms.

The Boulders

New Preston, Conn.

When the Boulders was built as a summer home in 1895, it was a two-day carriage ride from Greenwich, where its owners lived year-round. These days, New York City is only two hours away, but the feeling of a peaceful country getaway is still the same. Overlooking Lake Waramaug, the inn offers rooms in its main inn, carriage house, and cottages. We splurged on a cottage—an expensive indulgence, at peak summer rates—but loved having a private deck overlooking the lake, a fireplace for the chilly night, and a double whirlpool tub in the bathroom. Great breakfasts include cooked-to-order omelets with fresh herbs and waffles with fresh berries. On warm evenings, dinner is served on the patio; if it's nippy, the dining room has a relaxing water view. Entrées include duck breast with cranberry-and-butternut-squash bread pudding, and horseradish-crusted salmon with leeks and oysters. For the energetic, there's canoeing and paddle-boating on the lake, or a seven-mile stroll up Pinnacle Mountain. The more laid-back enjoy driving winding country roads to local antiques shops.

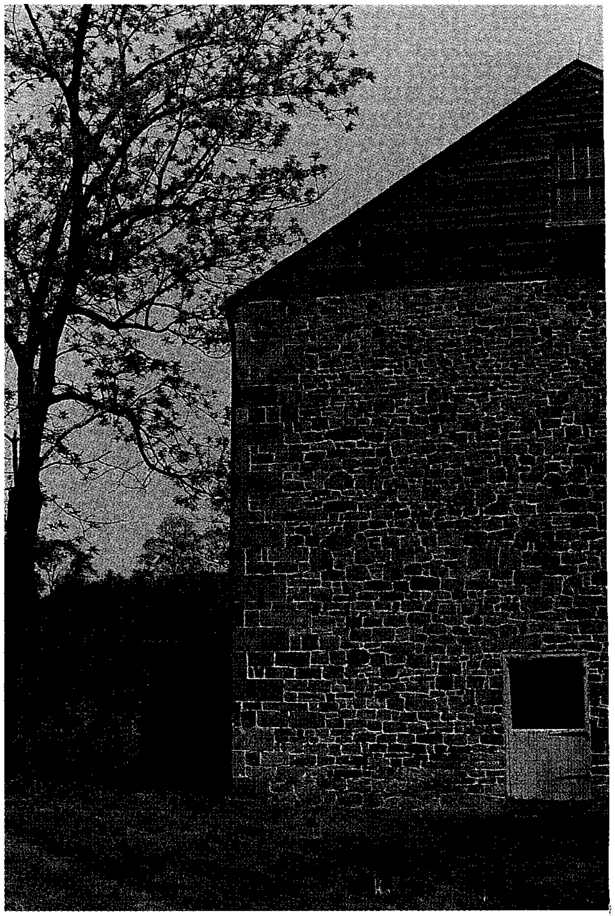
INFO The Boulders Inn, East Shore Road, 860-868-0541; www.bouldersinn.com; $260–$380; seventeen guest rooms.

DELAWARE

The Inn at Montchanin Village

Montchanin, Del.

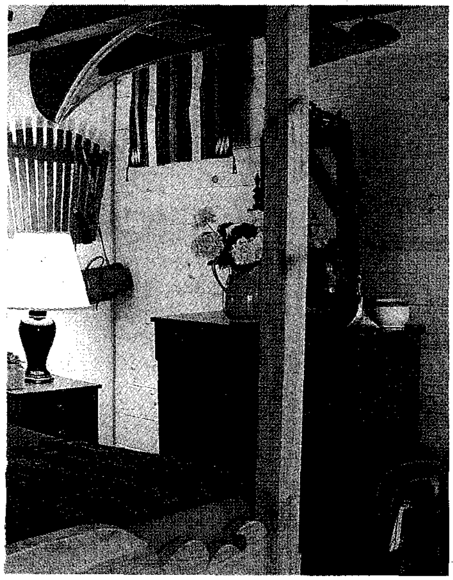
Only in Delaware could an entire village remain in the same family for five generations. Missy Lickle inherited Montchanin—built to house laborers from the nearby DuPont gunpowder mills—and she and her husband, Dan, turned it into a luxury inn. Located in the Brandywine River Valley (just three miles north of Wilmington), the inn has guest rooms scattered among houses, cottages, and a schoolhouse, all surrounded by carefully tended gardens. The former blacksmith's shop is now a restaurant called Krazy Kat's, where whimsical décor—complete with paintings of cats and *faux*-fur upholstery—belies the serious food: crab cakes with wild-mushroom-



IN COUNTRY Clockwise from above, New Jersey's Woolverton Inn; Jersey's Hollycroft; Rhinebeck's WhistleWood Farm.

and-baby-spinach strudel, and chili-rubbed duck breast with Asian noodles and roasted peanut sauce. Rooms are decorated with period furniture and designer fabrics. We could have lived in the bathroom of our luxury suite, with its oversize marble shower, double whirlpool tub, two sinks, and fresh flowers. Within a short drive are Winterthur, now a museum of American decorative arts with a 60-acre garden; Longwood Gardens, 1,000 acres of exquisite gardens, woodlands, and meadows (don't miss the orchids in the conservatory); the Hagley Museum, site of an early Du Pont gunpowder works; the Brandywine River Museum, with art by three generations of the Wyeth family; and an excellent English pre-Raphaelite collection at the Delaware Art Museum.

INFO **The Inn at Montchanin Village, Route 100, 800-269-2473; www.montchanin.com; $125–$375; 33 guest rooms.**



MASSACHUSETTS

Devonfield

Lee, Mass.

It's just a short drive to see the rest of the Berkshires, but that would mean you'd have to leave the inn's inviting living room and cozy fire, relaxing swimming pool, waiting tennis court, and sweeping views of meadows and mountains. The original Devonfield, built by a Revolutionary War veteran, was completely rebuilt in 1928; during the summer of 1942 it was the residence of Queen Wilhelmina of the Netherlands, her daughter, Princess Juliana, and her granddaughters. Guest rooms are comfortable but not lavish, light and airy, and traditionally furnished; many have floral wall coverings and hardwood floors with area rugs. The Berkshire Mountains offer exceptional cultural options, especially in summer, ranging from the legendary concerts of the Boston Symphony Orchestra at Tanglewood in Lenox to MASS MOCA in North Adams to the Norman Rockwell Museum in Stockbridge. There are historic sites like Edith Wharton's home, the Mount; the Hancock Shaker Village; and the Stockbridge estate of sculptor Daniel Chester French (he did the Lincoln Memorial). Area shopping ranges from high-quality craft stores to outlet malls.

INFO **Devonfield, 85 Stockbridge Road, 800-664-0880; www.devonfield.com; $110–$290; ten guest rooms.**

The Inn at Richmond

Richmond, Mass.

Breakfast on strawberries with lemon-mint glaze and an asparagus frittata, then stroll outside to watch horses grazing in the meadow. In their imaginative restoration, innkeepers Jerri and Dan Buehler have balanced 225-year-old farmhouse charm with queen- and king-size beds, new bathrooms, air-conditioning, cable TV, and in-room telephones. The diminutive Petite Suite has a pine Cannonball bed topped with a dramatic Waverly floral print and tranquil, camel-colored walls and carpeting. Port and sherry are always available in the book-lined library; sodas and coffee, in the garden room. (For Berkshire activities, see the entry for the Devonfield, above.)

INFO **The Inn at Richmond, 802 State Road, 888-968-4748; www.innatrichmond.com; $110–$295; ten guest rooms.**

Rookwood

Lenox, Mass.

Originally a tavern with lodgings, Rookwood was Victorianized in 1880, complete with gables and turrets. Outside, the inn is a classic "painted lady," mauve with gray-green and dark-red accents. Inside, innkeeper Amy Lindner-Lesser has furnished it with English and American antiques, Oriental rugs, and period wallpapers. Amy welcomes families with well-supervised children, as well as couples enjoying a romantic escape, and takes pains to ensure that the former don't disturb the latter. The Rookwood's breakfasts are delicious, with challah French toast or the frittata with mushrooms, onions, and roasted peppers among the favorites. (For Berkshire activities, see the entry for the Devonfield, above.)

INFO **Rookwood, 11 Old Stockbridge Road, 800-223-9750; www.rookwoodinn.com; $85–$300; twenty guest rooms.**

Village Green Inn

Falmouth, Mass.

The best barometer of a B&B's quality is the percentage of repeat guests, and on our last visit to the Village Green, all were returnees. Welcoming innkeepers Diane and Don Crosby spoil their guests with breakfasts of homemade cinnamon buns and blueberry French toast. Well fueled, we rode one of the inn's bicycles down the Shining Sea bikeway to Woods Hole, with a quick detour onto Church Street to see the Nobska Point lighthouse. The Falmouth Heights beach has lovely views of Martha's Vineyard. And if you want to see the Vineyard up close, make it a day trip; the ferry is just three miles from the inn. In the afternoon, relax amid white wicker and red geraniums on one of the porches, sipping lemonade and munching one of Don's homemade chocolate-chip cookies. Dining favorites include the Quarterdeck in town, Regatta by the Sea on the harbor, and the casual Chappaquoit Grille in West Falmouth.

INFO **The Village Green Inn, 40 Main Street, 800-237-1119; www.villagegreeninn.com; $90–$225; five guest rooms.**

Photographs, clockwise from left: Brooke Slezak (2); Brian Doben.

STAIRWAY TO HEAVEN This page, Newport, Rhode Island's Cliffside Inn. Opposite, owners Meg and Bill Stratton at their Silver Maple Farm in Canaan, New York.

> **Cliffside's staff** spoils guests with peach pancakes and strawberry butter, generous afternoon tea, and little pastries at evening turndown.

NEW JERSEY

The Queen Victoria

Cape May, N.J.

It's a long drive down the Garden State Parkway to Cape May, but once you've checked in at the Queen Victoria, you won't need your car again. The beach, shops, and restaurants are all an easy walk in this compact Victorian beach town. Although it seems that every second house in the historic district is a B&B (the few that aren't bear signs reading PRIVATE HOME), the Queen Victoria can be counted on to offer standout service. When the Disney people decided to open a Victorian-style beach hotel in Orlando a few years ago, they sent operatives to the Queen Victoria to learn how it's really done from twenty-year veteran innkeepers Dane and Joan Wells. Guests enjoy period décor in a froufrou-free zone, and Dane can answer almost any question about the area. The nation's first seaside resort, the entire town is a National Historic Landmark, so be sure to sign up for a walking tour to learn more about its elaborate Victorian architecture. Whale-watching and sailing trips are also available. Few local restaurants have liquor licenses (don't ask; it's a New Jersey thing), so bring along a few bottles from your personal stash, or stop in at Collier's for beer and wine.

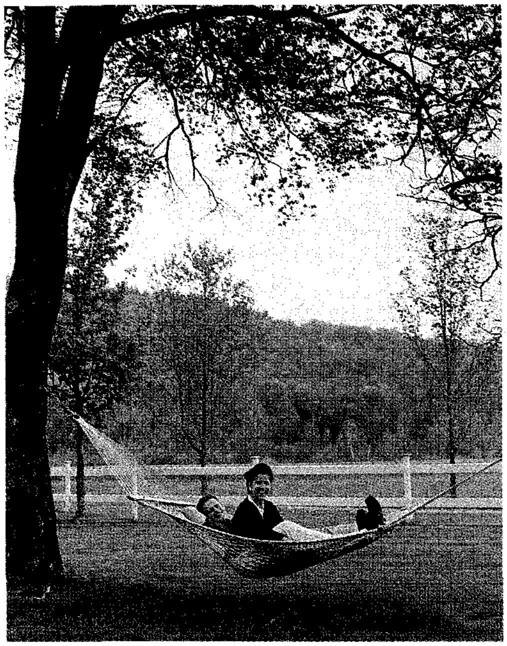
INFO **The Queen Victoria, 102 Ocean Street, 609-884-8702; www.queenvictoria.com; $195–$285; 21 guest rooms.**

Hollycroft

Spring Lake, N.J.

One of the loveliest towns on the Jersey shore, Spring Lake offers two miles of commercial-free beach and boardwalk, beautifully restored Victorian homes, a charming main street, and sparkling spring-fed lakes. Secluded among holly trees, Hollycroft's rustic log-and-stone architecture gives it the feel of an Adirondack lodge. Venture capitalists should book the Lord of the Manor suite, an enormous log-beamed room with a huge rock fireplace, private lake-view porch, and a spacious bathroom with a double soaking tub. A great value is the Ambleside Room, with a double canopy bed, a porch with a swing, and a private bath across the hall. Wonderful buffet breakfasts are served until 10:30 A.M., so you can sleep in. Make advance reservations for innovative cuisine at Whispers, in the Hewitt Wellington Hotel, but buy a bottle of wine at the Bottle Shop on Third Avenue.

INFO **Hollycroft, 800-679-2254; www.hollycroft.com; $125–$295; seven guest rooms.**



Chestnut Hill on the Delaware

Milford, N.J.

A glorious stretch of the Delaware River, just a few hours from the city, runs between Bucks County, Pennsylvania, and Hunterdon County, New Jersey. On the Jersey side, one of our favorite stops is Chestnut Hill. Choose the bright and sunny Rose Garden room for its wonderful views of the river and a relaxing whirlpool tub. Teddy's Place, a room tucked under the eaves, takes its name from the many bears in residence; you'll love the "loo with a view." For maximum space, book the adjacent Country Cottage, complete with a private veranda, living room, bedroom with a fireplace, stocked kitchen, and more. When it's hot, grab a tube and float off the inn's dock, or go directly to Point Pleasant and rent a tube or kayak from River Country. Its employees will haul you upstream in an old school bus; then you float effortlessly back downstream. Feeling more energetic? Towpaths on both sides of the river, once trod by mule teams pulling cargo boats along the canal, are perfect for hiking and biking. And in the nearby Ringing Rocks County Park, a two-mile walk takes you to Upper Black Eddy, whose boulder-strewn fields contain rocks that ring like a bell when struck with a rock or hammer. Serious shoppers will want to head downriver to New Hope and Lambertville. Just a block from the inn is the chef-owned Milford Oyster House. In this 1829 home turned intimate restaurant, we feasted on steamed mussels, seared tuna, and striped bass. You'll be surprised at the quality of the wine selection at the Milford Market across the street.

INFO **Chestnut Hill on the Delaware, 63 Church Street, 908-995-9761; www.chestnuthillnj.com; $90–$150; seven guest rooms; no credit cards.**

Woolverton Inn

Stockton, N.J.

You can look out over 300 acres of meadows and woods from this 1792 stone manor house, an easy walk from the charming village of Stockton. Young, friendly owners Carolyn McGavin, Matthew Lovette, and Mark Smith are working hard to upgrade the décor and furnishings while preserving the inn's atmosphere of relaxed elegance. You can splurge on a luxury room like the rustic Stockton Quay, with a spectacular slate-tiled bath and separate large shower, while thrifty travelers will be delighted with the affordable Primrose's Bower, done in rose and gray, with a private bath just across the hall. Generous breakfasts might include a vegetable frittata with homemade turkey sausage or apple-blueberry streusel en papillote. If you love stained glass, be sure to visit the Sunflower Studio, a mile up the road. (For activities in and around the Delaware River, see entry for Chestnut Hill.)

INFO **Woolverton Inn, 6 Woolverton Road, 888-261-6648; www.woolvertoninn.com; $100–$285; nine guest rooms.**

NEW YORK

Silver Maple Farm

Canaan, N.Y.

Don't forget to check the New York side of the border when looking for a Berkshire Mountains getaway. Owners Meg and Bill Stratton have converted an old barn into a beautiful inn. In the main common area, called the Great Room, guests gather to read, chat, or play board games in comfy wing chairs and couches. (Coffee, tea, and cookies are served there each afternoon at four.) Guest rooms are located in two wings added onto the barn and are simply decorated with handcrafted furnishings. For a delightful meal, ask Meg to reserve a table at the Pillars in nearby New Lebanon. The atmosphere is casual, and the menu is French. (For Berkshire activities, see entry for the Devonfield in Massachusetts.)

INFO **The Inn at Silver Maple Farm, Route 295, 518-781-3600; www.silvermaplefarm.com; $75–$275; eleven guest rooms.**

Photographs by Brian Doben.

Spencertown Country House

Spencertown, N.Y.

Another great B&B on the New York side of the Berkshires is the Spencertown Country House. The original saltbox-style farmhouse was built in 1803 and updated in the 1870s with a turret and wraparound porches. Owners Heather and John Spitzer have added new bathrooms and effective air-conditioning. Fireplaces provide cozy charm on cold nights; the expansive porches and gardens are ideal for relaxing when it's warm and sunny. Breakfast favorites include sausage-and-cheese omelets with freshly baked corn bread, and cottage-cheese pancakes with maple syrup and homemade applesauce. (For Berkshire activities, see entry for the Devonfield in Massachusetts.)

INFO **Spencertown Country House B&B, County Route 9, 888-727-9980; www.spencertowncntryhouse.com; $65–$175; nine guest rooms.**

Freddy's House

Cutchogue, N.Y.

If you're trying to decide between Long Island's North and South Fork, remember that the humbler North may not have the Hamptons' glamour, but it does have modest B&Bs, great wineries to tour, and pleasant Long Island Sound beaches. Local zoning limits B&Bs to only three guest rooms, so most are simple family affairs, with rates about half those in the Hamptons. Our favorite is Freddy's House, a 200-year-old home on a 300-year-old working family farm, with two immaculate guest rooms, each with a private bath. Prudence and Dan work the farm themselves, and she prepares dishes like strawberry soup with pound-cake croutons and fresh-baked breads. The farm has acres to roam and provides private access to the Peconic Bay beach for swimming or picnicking. (For additional North Fork activities, see next entry.)

INFO **Freddy's House B&B, 1535 New Suffolk Road, 631-734-4180; www.wickhamsfruitfarm.com; $125–$150; two guest rooms.**

Home Port

Peconic, N.Y.

If you're looking for fishermen who really know the local waters, stay with Jack and Pat Combs at the North Fork's Homeport. Jack's forefathers were fishing Long Island's waters as early as 1640, and the tradition continues today with his saltwater-fly-fishing-guide service. The Combses' 1876 Victorian home has bright, pretty guest rooms (one with private bath, two sharing). Common areas include the Teddy Roosevelt Room, filled with antique fishing and hunting paraphernalia; a sitting room with an abundance of period treasures; and an inviting porch and deck. Free tennis courts are in the adjacent park, and the beach is nearby. Even better are the ten wineries within a five-minute drive; favorites include Gristina Vineyards, Pugliese Vineyards, Bedell Cellars, and Osprey's Dominion. For a casual meal, we like the Seafood Barge on Main Road in Southold, overlooking Peconic Bay. For an elegant dinner, try Coeur des Vignes in Southold. Traveling from Westchester or Connecticut? Take the ferry from Bridgeport to Port Jefferson or from New London to Orient Point.

INFO **Home Port B&B, 2500 Peconic Lane, 631-765-1435; www.northfork.com/homeport; $120–$130; three guest rooms; no credit cards.**

The Inn on 23rd

New York, N.Y.

If you live outside the city, try letting someone else mow the lawn, and come into town for a great weekend. The Inn on 23rd is a nineteenth-century commercial building restored in 1999 by the Fisherman family. In the heart of Chelsea, the spacious guest rooms are furnished with individual flair, from the quiet charm of the Bamboo Room to the Art Moderne style of the Forties Room. Innkeeper Annette Fisherman previously owned an art gallery, and her eclectic collection is part of the décor. The inn has a large living-dining area, and rates include continental breakfast.

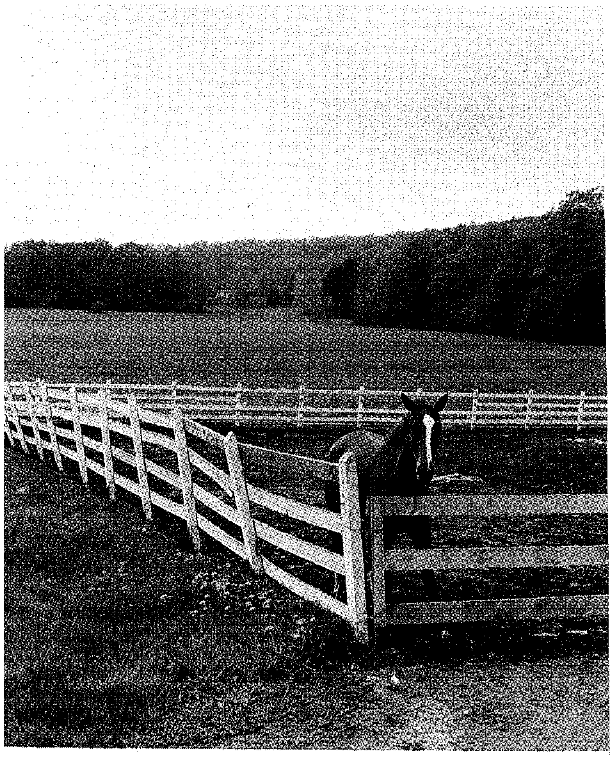
INFO **The Inn on 23rd, 131 West 23rd Street, 877-387-2323; $150–$350; eleven guest rooms.**

WhistleWood Farm

Rhinebeck, N.Y.

If you've overdosed on Victorian-style B&B's, ride up the Hudson to Rhinebeck, where you'll find WhistleWood, Maggie Myer's contemporary ranch home decorated with antique quilts, Navajo blankets, and primitive farm tools. Guests relax by the fire, in the solarium, or on the deck, but most often they can be found hanging out in Maggie's kitchen, sampling buttermilk pancakes, French toast, or scrambled eggs and bacon or sausage, all set out on the 1904 Gold Coin cookstove. In the afternoon, homemade fruit pie and chocolate-chip coffee cake with iced tea or lemonade will tempt even the strongest-willed. Guest rooms vary in size and price, from the Juniper Room in the main house, with an antique cherry queen-size four-poster and private deck, to the newly renovated barn suites. The Northwind has a stone fireplace facing the queen-size bed and a private patio overlooking the horse pastures. Area activities include the Old Rhinebeck Aerodrome—watch an air show or ride in an open-cockpit biplane. Head north to Hudson to visit the Moorish Olana, home of painter Frederick Church, or south to Hyde Park, home of Franklin Roosevelt and the Culinary Institute of America. Top area restaurants include the Beekman Arms, Le Petit Bistro, and the Cripple Creek Café.

INFO **WhistleWood Farm B&B, 52 Pells Road, 914-876-6838; www.whistlewood.com; $95–$325; six guest rooms.**



DON'T FENCE ME IN **Clockwise from above, Massachusetts's Inn at Richmond; the Berkshires' Rookwood; Connecticut's Stonecroft.**

Veranda House

Rhinebeck, N.Y.

Just three blocks from Rhinebeck's shops, restaurants, and galleries, Veranda House is owned by friendly, knowledgeable innkeepers Linda and Ward Stanley. Linda's breakfasts look as good as they taste

and are thoughtfully served until 10 A.M. on Saturdays, 11 A.M. on Sundays. We were delighted with the Rose Room and its queen-size pencil-post bed with fishnet canopy; the bathroom was small but new and well designed.

INFO **Veranda House B&B, 6487 Montgomery Street, 914-876-4133; www.verandahouse.com; $100–$150; five guest rooms.**

Inn at Cooperstown

Cooperstown, N.Y.

Sports fanatics and -phobics alike will enjoy a visit to this little town in upstate New York. In addition to the famous Baseball Hall of Fame, the new National Soccer Hall of Fame awaits in nearby Oneonta. And the location of the Inn at Cooperstown—less than two blocks from the Hall of Fame—would be reason enough for many travelers to stay there. Built as a hotel in 1874 in the Second Empire style, the inn has been painstakingly restored by longtime owner Michael Jerome. Immaculate guest rooms are simply furnished with period reproductions; some have three twin beds, a good choice for families. A classic front porch is the perfect spot to relax on a rocking chair with a cool drink. The helpful staff offers refreshingly honest restaurant recommendations. And Cooperstown's not just for sports nuts. Culture seekers will be pleased with the Fenimore Art Museum, the Farmers' Museum, and, in July and August, the Glimmerglass Opera. There's good beer at the Ommegang Brewery, and fine food can be found at Gabriella's on the Square, the Hoffman Lane Bistro, the Hawkeye Bar & Grill at the Otesaga Hotel, and Blue Mingo overlooking Otsego Lake. There's boating and fishing, and rolling country roads for bicycling.

INFO **The Inn at Cooperstown, 16 Chestnut Street, 607-547-5756; cooperstown.net/theinn; $98–$155; seventeen guest rooms.**

Thistlebrook

Cooperstown, N.Y.

For a romantic escape, Thistlebrook—an elegantly restored 1866 barn—offers beautiful rooms with an eclectic mix of European, American, and Chinese antique furnishings, outstanding breakfasts, and a peaceful country setting, just three miles from town. An early-morning stroll is a great way to work up an appetite for breakfasts of orange pancakes or frittatas. Long-time owners Jim and Paula Bugonian recommend relaxing on their deck while looking out at the beautiful valley and a pond that's ideal for bird-watching.

INFO **Thistlebrook Bed & Breakfast, 316 County Highway 28, 800-596-9305; www.thistlebrook.com; $120–$145; five guest rooms.**

Six Sisters

Saratoga Springs, N.Y.

Nearly demolished in the sixties in the name of modernization, Saratoga Springs, the "Queen of the Spas," has regained all her royal charms—and more. Longtime Saratoga innkeepers Kate Benton and husband Steve Ramirez will show you to a comfortable room in their 1880 Victorian inn and give you the inside scoop on all that Saratoga has to offer: swimming and boating on area lakes, hiking in the Adirondack Mountains, tasting the famous waters and enjoying a spa mineral bath and massage, visiting a variety of museums, and watching a world-class ballet or concert at the Saratoga Performing Arts Center. There are more than 1,000 gingerbread Victorian buildings listed on the National Register of Historic Places, so just strolling Saratoga's streets, browsing its charming shops, and sampling food in its restaurants can fill a weekend. High rollers come to Saratoga for the Thoroughbred-racing season (July 26 to September 4), when room rates double.

INFO **Six Sisters Bed and Breakfast, 149 Union Avenue, 518-583-1173; www.sixsisters-bandb.com; $85–$300; four guest rooms.**

PENNSYLVANIA

Bucksville House

Kintnersville, Pa.

Built in 1795, Bucksville House in Bucks County has served as a hotel, a stagecoach shop, a speakeasy during Prohibition, and a tavern thereafter. Now painstakingly restored to its Colonial past, the inn is furnished with owner Joe Szollosi's handcrafted reproductions and his wife Barbara's wonderful antiques, from exceptional early-American quilts to unusual biscuit servers and salt-glaze pottery. Generous breakfasts are served in what was originally the 1795 blacksmith shop with its walk-in fireplace, or out in the garden gazebo. Each guest room is appealing and a great value, but our favorites are the large third-floor suite and the Back Room. Beautiful grounds surround the inn, with a stocked pond and herb, flower, and vegetable gardens. The owners have a few ghost stories to tell, if you care to ask. (For activities around the Delaware River, see the entry for New Jersey's Chestnut Hill.)

INFO **Bucksville House B&B, 4501 Durham Road, 888-617-6300; www.bucksvillehouse.com; $100–$130; five guest rooms.**

Fairville Inn

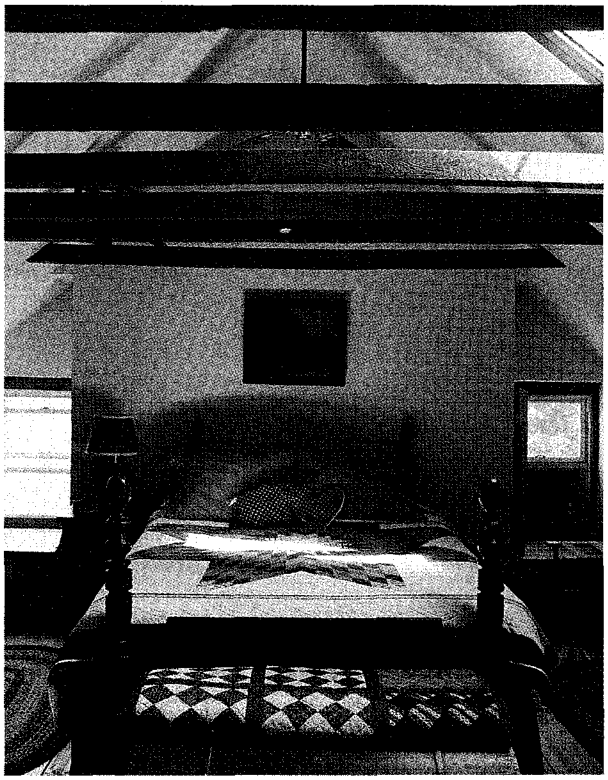
Chadds Ford, Pa.

Two miles north of Wilmington, just over the Pennsylvania border, is the Fairville Inn, with guest rooms located

Photographs by Brian Doben.

in the 1820 Main House, the Carriage House, and the Springhouse. Mercifully uncluttered, the guest rooms are decorated with pastel colors and soft floral patterns; many have queen-size canopy beds and fireplaces. Since the inn is right on Route 52, light sleepers should ask for a room at the back of the inn, in the Carriage House or Springhouse. We were welcomed into the spacious parlor with tea and cookies upon arrival; breakfast includes hot entrées, fresh fruit, juice, and just-baked pastries. (For nearby activities in the Brandywine River Valley, see the listing for the Inn at Montchanin Village in Delaware.)

INFO **Fairville Inn, 506 Kennett Pike, 610-388-5900; www.fairville-inn.com; $150–$205; fifteen guest rooms.**



RHODE ISLAND

Francis Malbone House

Newport, R.I.

Newport, high society's summer colony since the nineteenth century, has more than 100 inns, many of them first-rate, so it's hard to single out favorites. But a top pick is the Francis Malbone House, a 1760 Colonial mansion, impeccably restored as a luxury B&B. The elegant décor—Queen Anne–style furnishings, Oriental rugs, and fine paintings and prints—is enhanced by the exceptionally friendly and energetic young staff. Breakfast is served in the garden and can include a warm apple cake and a Mexican frittata. Afternoon tea is no less tempting, with delicious cinnamon scones, oatmeal-chocolate-chip cookies, coconut cookies, and chocolate cake. Be sure to walk the three-mile-long Cliff Walk, past lush lawns and extravagant summer "cottages" on one side and steep cliffs and crashing waves on the other. Check the Website or ask about discounted rates for last-minute availability, a great value for this five-diamond property.

INFO **The Francis Malbone House, 392 Thomas Street, 800-846-0392; www.malbone.com; $155–$395; eighteen guest rooms.**

Cliffside Inn

Newport, R.I.

One hundred yards from the Cliff Walk is the Cliffside Inn, long the summer home of mysterious painter-recluse Beatrice Turner, whose art still adorns the inn's walls. Shielded from traffic yet within walking distance of Newport's attractions, Cliffside's guest rooms are decorated with Victorian antiques. Under the watchful eye of innkeeper Stephan Nicolas, the welcoming staff spoils guests with peach pancakes and strawberry butter, generous afternoon tea, and even little pastries at evening turndown. For a special occasion, reserve the extravagant Seascape Suite on the third floor with a water view as well as skylights in the bedroom and over the double-whirlpool tub. The inn is full most weekends, so call at least several months ahead. However, its Website does offer terrific deals on single nights here and there.

INFO **Cliffside Inn, 2 Seaview Avenue, 800-845-1811; www.cliffsideinn.com; $225–$500; sixteen guest rooms.**

Castle Hill Inn

Newport, R.I.

For outstanding water views, reserve at the beautifully renovated Castle Hill Inn, about three miles from town. This once-faded dowager has been amazingly restored and offers first-rate accommodations in a superb location overlooking Newport Bay and the Castle Hill lighthouse. Ask for a room in the mansion, Harbor House, or Beach House; the rustic Beach Cottage units have only the view to recommend them.

INFO **Castle Hill Inn & Resort, 590 Ocean Drive, 888-466-1355; www.castlehillinn.com; $250–$495; 25 guest rooms.**

VERMONT

October Country Inn

Killington, Vt.

Although the location is ideal—close to historic Woodstock, Vermont, and to skiing, mountain biking, and hiking—the main reason guests keep returning to the OCI is for the genuine warmth and hospitality of owners Richard Sims and Patrick Runkel. At this old-fashioned country inn, you can chat, read, or doze by the fire, tan by the swimming pool, feast on Patrick's superb family-style dinners and tasty breakfasts, and truly relax. Guest rooms are on the small side but are comfortable and pleasant. The Long Trail Brewery is an easy stroll down a quiet country lane, so there's no need to drive after sipping a sampler (or two). Adults will enjoy Woodstock's many galleries; families should visit the Billings Farm Museum and the Vermont Institute for Natural Science, home to injured owls, hawks, falcons, and eagles.

INFO **October Country Inn, 800-648-8421; www.octobercountryinn.com; $129–$159; includes breakfast and dinner for two; ten guest rooms.**

Four Columns Inn

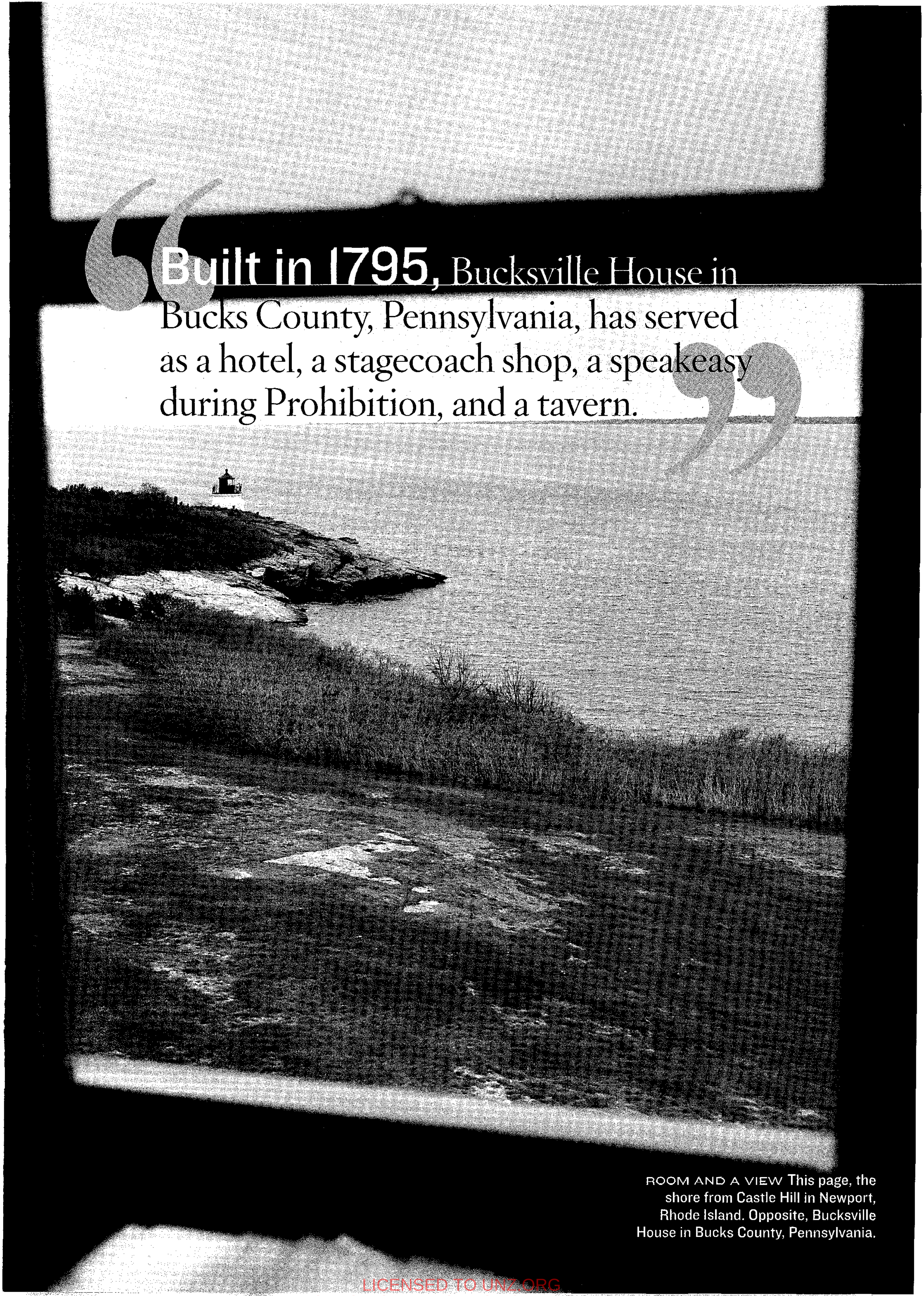
Newfane, Vt.

Ambitious guests can spend their days exploring southern Vermont, from Manchester's outlets to area golf courses and antiques shops, but we forgive those who never use their cars after arriving at the Four Columns. Close at hand are a lovely swimming pool, hiking trails, and the picturesque Newfane green, complete with a general store, antique shop, and deli. Favorite guest rooms include Nos. 16 and 17 in the Garden Wing, and Suite No. 3 with double whirlpool and woodstove in the original building. The Tavern Room is a comfortable place to enjoy a drink before or after dinner; it has a wall mural of historic Newfane and an antique pewter bar. Under the supervision of long-time chef Greg Parks, count on delicious dinners and fine service; try the locally raised lamb. Innkeepers Gorty and Pam Baldwin make the inn even more appealing with their exceptionally warm and hospitable style.

INFO **Four Columns Inn, 21 West Street, 800-787-6633; www.fourcolumnsinn.com; $125–$325; fifteen guest rooms.** ■

Photographs: this page, Brooke Slezak; opposite, Brian Doben.

“Built in 1795, Bucksville House in Bucks County, Pennsylvania, has served as a hotel, a stagecoach shop, a speakeasy during Prohibition, and a tavern.”



ROOM AND A VIEW This page, the shore from Castle Hill in Newport, Rhode Island. Opposite, Bucksville House in Bucks County, Pennsylvania.

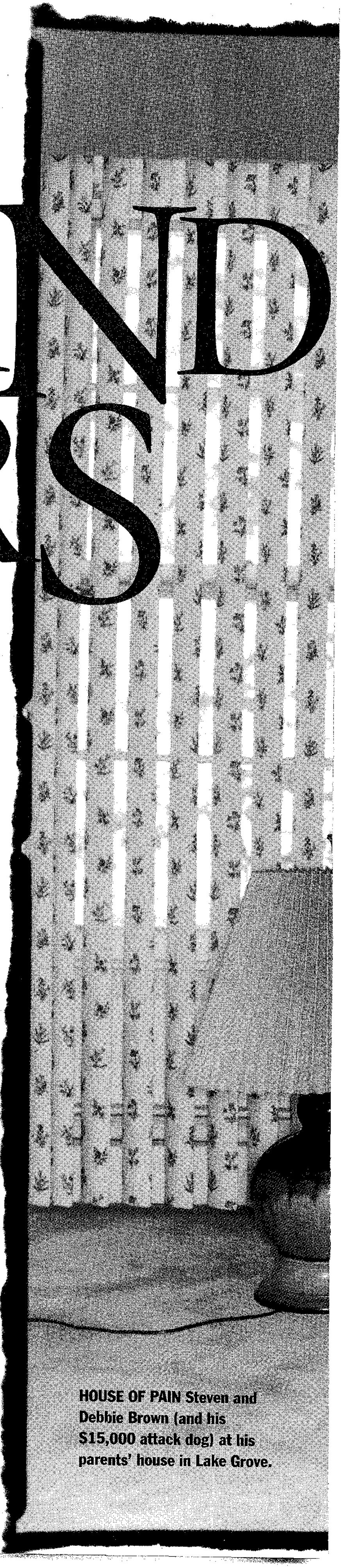
SONS AND KILLERS

The Brown family lived the kind of life that's the envy of their Long Island neighbors: a successful business, luxury cars, golf at the country club. But when his parents were found bludgeoned to death, Steven Brown wondered: Could his own brother have been the most envious of all? By Craig Horowitz

BY THE TIME DEBBIE BROWN TURNED HER WHITE VOLVO onto Eliot Drive in the Suffolk County town of Lake Grove, she already knew something was wrong. For nearly a day and a half, she and her husband, Steven, had been unable to reach his parents. Debbie normally spoke to her mother-in-law daily; and Steven, who ran a $30 million cleaning business called Eastco with his father, spoke to him several times a day.

"It's hard to explain," Debbie says, "but I just had this eerie feeling."

She drove slowly down the gently curving, tree-lined stretch of modest homes until she reached No. 24, Heyward and Ellen Brown's white colonial. Their cars were in the driveway. She could also see water seeping out from under the garage door and flowing down the blacktop.



HOUSE OF PAIN Steven and Debbie Brown (and his $15,000 attack dog) at his parents' house in Lake Grove.

Photographed by Len Irish

"I was so nervous I actually went past the house," Debbie says. "Then I turned around and came back and parked in front. I left my 2-year-old in the car and walked up to the front door."

It was late in the afternoon on a bleak, overcast Friday in December, but Debbie remembers the house looked especially dark. She knocked on the door. Nothing. Not even a bark from Charlie, the Browns' cocker spaniel. Debbie was really nervous now. She was on the cell phone giving Steven a running account of the scene.

"Something's definitely wrong," Steven said, agitated. "Go back to the car and call the police."

IT HAD ALREADY BEEN A DIFFICULT WEEK for Debbie. Steven was sick, suffering the effects of what doctors believed was a form of hepatitis, and Debbie had been taking care of him around the clock. Friday was going to be her day out, her brief escape. She made an appointment to have her hair done, and Steven's mother said she'd watch the baby. Debbie left a couple of messages for Ellen Brown on Thursday to confirm their plans but didn't hear back. "So on Friday, since I hadn't heard from Ellen, I took my mom and the baby and went to the beauty parlor," Debbie says.

"I called Steven from the car, and he said he still hadn't heard from his mom or dad. It was past noon and his dad hadn't even been in the office, which was really unusual. So I said I'd drop my mom off and then drive over and check the house."

When a cop showed up on Eliot Drive, Debbie explained the situation and told him she didn't have a key to the house.

"He broke in through the back door, and he was only in the house a couple of minutes," Debbie remembers. "And when he came out, he had this look on his face, this look of shock. He said, 'I think your mother-in-law's dead.' And I was like, 'What? Can you call an ambulance? Should I call an ambulance?' He just shook his head slowly and began using his radio to send out an emergency call."

When Steven Brown pulled up, he found his wife kneeling on the ground with a police officer hunched over her. "And suddenly she just starts screaming," he recalls. "Then a homicide detective comes up and starts to shake me. 'Where's your father? Where's your father?' And I'm screaming, 'Where's my mother? Where's my parents?' And he says, 'Listen to me: Your mother's dead. We need to find your father. Is there any possibility your father would hurt your mother?' I—I just couldn't believe what I was hearing."

Moments later, several cops emerged from the house and told Steven and Debbie they'd found his father. In the basement. He was also dead. It was now around 4:30 in the afternoon, barely an hour since Debbie had first arrived.

What had minutes before been a quiet, picture-perfect middle-class suburban street of small but fussed-over front lawns, two-car garages, and eat-in kitchens with knotty-pine cabinets had been transformed into a freakish spectacle.

There were cops and cop vehicles (buses, cruisers, ambulances, and a campermobile unit to be set up as a command post) everywhere. The police had established a perimeter, lit the area, secured the crime scene, and begun to canvas the neighborhood.

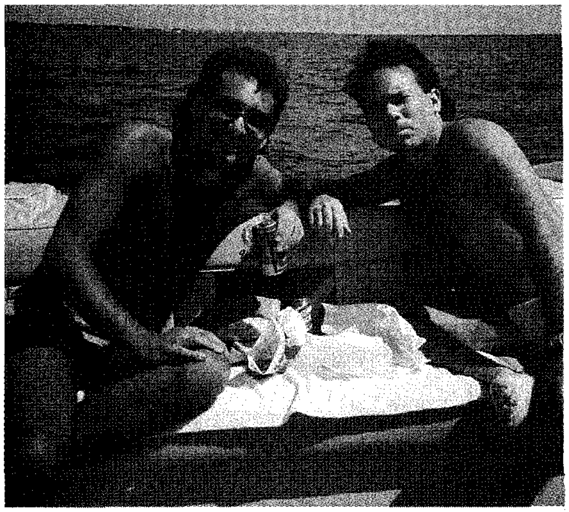
"I was basically in shock," says Steven. "I couldn't even get my wife up off the ground. My body was shaking. One of the neighbors was coming home from work, and he's yelling at me, 'What happened? What's going on?' And I looked at him and said out loud for the first time, 'Somebody killed my parents.' "

TWO AND A HALF YEARS LATER, DESPITE A massive effort by the Suffolk County police, no one has been indicted for the murders and no arrests have been made. Though the investigation remains officially active, Police Department sources say no arrests are anticipated anytime soon. In fact, the cops admit they have essentially hit a wall. But just because the cops don't see any arrests on the horizon doesn't mean they don't have any suspects. They do. They have one suspect: Steven's older brother, Harvey.

Before the murders, the Brown family was living a version of the Long Island dream. They worked hard for their success in the most unglamorous of businesses, cleaning toilets and mopping floors. The building-services business, like the trash-hauling industry, sometimes involves tough, blue-collar warfare (several of Eastco's trucks have been set on fire), and occasionally, charges of mob influence.

But having earned their money the hard way, the Browns enjoyed it: flashy cars and watches, trendy clothes, country-club memberships. Heyward was a man who liked his luxuries, and one who thought nothing of buying a new car for one of his sons on a special occasion. At the time of the murders, the couple (he was 54, she was 53) were in the process of decorating their recently purchased dream house, on a golf course in Delray Beach.

"The officers asked me, 'What would you say if we told you we thought it was your brother? And I told them I thought they were out of their minds. I told them they'd have to prove it to me."



Steven and Harvey grew up with money, but they hardly seem like rich kids. Both have a kind of unpolished edge and can be harsh, demanding, and quick to anger. Too similar perhaps to ever really be close, they'd drifted apart over the years, as Steven teamed up with his father in the family business and Harvey settled into his role as angry troublemaker. Still, he was by no means an obvious suspect—especially to Steven.

"The detectives were at my house early one morning about three months after the murders," says Steven, who's 34, two years younger than Harvey. "And they asked me, 'What would you say if we told

BLOOD IS THICKER THAN WATER **Harvey (left) was best man at Steven's 1994 wedding (grandmother in foreground, parents at right); the brothers (opposite) weren't close, but Steven took family seriously.**

you we thought it was your brother?' And I told them I thought they were out of their fucking minds. I told them they'd have to prove it to me."

Slowly, the cops laid out their case against Harvey Brown. To begin with, there were problems with his alibi. He claimed he'd gone to visit his girlfriend in Manhattan. But police sources say the girlfriend doesn't corroborate the time frame of his story, and the cops can place him near his parents' house around the time of the murders.

Harvey was estranged from his parents and had fought bitterly with his father for years, at one point threatening to go to the Internal Revenue Service with allegations of wrongdoing at his father's company. Harvey believed he was denied his rightful place in the family business. There were also aspects of the crime scene that clearly indicated the killer was familiar with the house and its occupants.

In addition, Harvey wouldn't cooperate with the police. The one sit-down he did agree to have with the cops was with his lawyer present—a criminal lawyer. He refused to give a sample of his blood, claiming he believed police would use it to frame him by spreading it around the crime scene, and he repeatedly refused to take a police-administered lie-detector test.

ONCE STEVEN made the leap, once he began to believe his brother actually bludgeoned their parents to death, he desperately wanted him punished. But as time went on, he believed it was less and less likely that the police would ever make a case against Harvey. And so he decided to take matters into his own hands, to essentially declare war on his brother.

He would use the considerable personal wealth he had earned as cofounder, CEO, and president of Eastco, and as sole benefactor of his parents' estate, to jump-start what he believed was now a moribund investigation. To this end, he hired the private investigating team of Bill Stanton and Jack Maple. Stanton is an indefatigable, gregarious former New York City cop known for his pluck, and Maple is the wily, internationally known onetime wizard of One Police Plaza. Steven's hope was that Stanton and Maple would find the missing piece of the puzzle that would irrefutably tie his brother to the murders. Steven has also hired a profiler, a former NYPD detective named Ray Pierce, and retained Norman Rein, a now-retired Suffolk detective who worked the case early in the investigation.

But the major offensive in his war against his brother is a $17 million wrongful-death suit Steven has filed against Harvey in civil court. It is extremely rare to bring a wrongful-death action in a murder case when there have been no prior criminal proceedings. In fact, this may be the first time it's ever been done in New York.

The more common approach is the one taken by Ron Goldman's family in the O.J. Simpson case: filing a civil action after the criminal trial is completed. Steven's hope, however, is that the lawsuit will shake something lose, turn up some new piece of evidence, or push his brother into making a mistake.

"This legal strategy raises some interesting and maybe even troubling questions," says Howard Fensterman, Steven's lawyer and close friend. "Can the civil process be used as an investigatory tool to aid and abet a law-enforcement agency in its investigation? Indeed, should it? Will families become impatient with the criminal-justice system and pull the trigger too quickly? Can these kinds of cases compromise the criminal investigations?"

Fensterman doesn't claim to have all the answers, but he thinks it's unlikely this kind of legal maneuver will be widely copied: "We have done our due diligence. We have hired a high-end investigation firm and several other experts. It takes significant resources to mount this kind of action. The suit itself, however, is not about money. Harvey doesn't have any, and Steven doesn't need any."

Soon after Steven went public with his civil suit, Harvey responded by starting a Website, a place where he could freely have his say: www.doublemurder.com. The site's stated purpose is to help find the real murderer (maybe O.J. Simpson should try this), raise money for Harvey's defense, and rebut Steven's charges. But it is, regardless of one's view of Harvey's guilt or innocence, an extraordinarily bizarre and creepy exercise.

The site has a brief primer on the murders, pictures of his parents and Harvey and Steven in happier times, and pages that are, well, weirdly inappropriate, like the "Double Murder Scrapbook." Fensterman is labeled both a "scumbag" and a "liar for hire." There's even a page of Harvey's favorite links, which includes a cartoon of a man masturbating.

Steven's team accuses Harvey of using the Website as a weapon of intimidation. Along with the general abuse heaped on Steven and Fensterman and Stanton, Harvey has posted their addresses and phone numbers; details about their families; pictures of Steven's kids; and descriptions of specific things each man has done recently—all of which seems designed to let them know he's watching and that he can get to them whenever he wants.

As a result, Steven has taken extraordinary measures to ensure the security of his family. Both he and Debbie have expensive, highly trained attack dogs: His is a $15,000 Doberman, hers a German shepherd. There's a bodyguard, and Steven also has a gun, for which he has one of only three full-carry permits in Suffolk County.

In a nearly 40-minute phone conversation with me, Harvey dismissed the lawsuit and the accusations of murder as a hateful attempt by his brother to destroy him: "They have no case, and their reasons and their arguments are ridiculous."

Steven wants to ruin him, Harvey says, over (what else?) money. As principals in Eastco, Steven and his father had what's called key-man insurance—life insurance taken by the partners in a company. If one partner dies, the other is the beneficiary.

When this $1 million policy was taken out, about two months before the murders, Heyward Brown told the insurance company he no longer smoked.

However, when his body was found, there was a pack of cigarettes in his shirt pocket. Harvey then gave the insurance company a statement that his father was indeed a smoker. "Steven gave me an ultimatum. He threatened me that he was going to do this," Harvey claims, referring to the murder accusations and the civil suit, "if I testified that my father was a smoker. I have tape-recorded phone calls. He lost a million dollars on that policy."

But isn't Steven already a millionaire, I asked Harvey? "My brother would slit your throat for a million dollars; that's the kind of person he is. In fact, he'd do this for $10,000. I've been witness to my brother fighting with employees over a dime-an-hour raise."

Though Harvey wouldn't discuss events of the day of the murders, he told me that he loved his father and his mother and that they loved him. He said he intended to call friends of theirs who would testify to this. He also claimed he wasn't cut out of the family's business. Instead, it was his decision. "I walked away from that business; I wasn't thrown out. I don't like the cleaning business—that's why I'm not in it today."

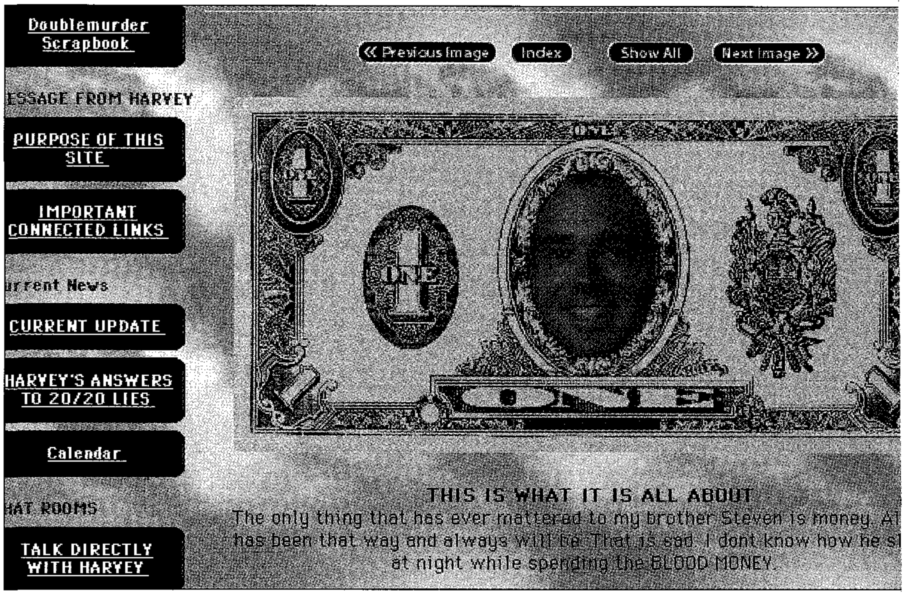
Harvey said Steven's other reason for coming after him is to suppress what he claims to know about possible tax fraud and other irregularities in the formation of Eastco. "He wants to make me look like a liar and a murderer because he doesn't want the truth to come out," Harvey said.

"If my brother said today that he'd cooperate fully with the police and take a lie-detector test," says Steven Brown, "then I'd call off the dogs. But it's so beyond that now. There's no doubt in my mind that he did this. That's why I filed the suit. I want justice and dignity for my parents. Nobody should die the way they did, and I'm not gonna let the Suffolk Police Department forget about them," he says, exasperated.

"I want to go on with my life. I've got two children, a wife, and hundreds of people that depend on me. But I want to be known as the guy who did the right thing for his parents. When that happens, I'll happily fade into the sunset."

STEVEN AND HARVEY GREW UP IN LAKE Grove, a relentlessly middle-class town of store managers, small-business owners, and split-levels. It is the Long Island of Billy Joel songs, Joey Buttafuoco diction, and the Smith Haven Mall. Eliot Drive is the kind of street where the houses are so close to one another you can easily see in the window of your neighbor. The Browns were different from their neighbors, however—at least financially. Their grandfather was the developer of the original rubber pants for babies, the waterproof garment that used to be worn over a cloth diaper. He owned a big factory, which he rode to in a chauffeured car. Steven and Harvey always had more than the other kids in the neighborhood.

The boys had a typically rocky, older-brother-younger-brother relationship: They'd fight, they'd make up, then they'd fight again; and once they reached their teens, with Harvey two grades ahead in school, they didn't spend much time together. Steven was small, wiry, and athletic and devoted much of his time to sports. Harvey, on the other hand, was always more interested in cars and girls. And growing up, Harvey had the closer relationship with their father, based in part on a shared love of machines.



THIS IS WHAT IT IS ALL ABOUT
The only thing that has ever mattered to my brother Steven is money. A
has been that way and always will be. That is sad. I dont know how he s
at night while spending the BLOOD MONEY.

TANGLED WEB To answer Steven's allegation and search for the killer, Harvey launched a Website, doublemurder.com; opposite, the house on Eliot Drive, shortly after the bodies were discovered.

The trouble seemed to start after Harvey went to college. For his freshman year at the University of Tampa in 1982, Harvey's father bought him a brand-new Celica Supra, the hot new Toyota that every kid on the Island wanted. By the end of his first year at school, Harvey had grown a mustache, started working out, and was tending bar part-time.

When the owner of the bar complained one day that he could never get anyone reliable to clean it, Harvey said that was his family's business: He could do it. He got the contract, and by the end of his sophomore year, he'd built a $200,000 business. Steven, meanwhile, did a semester at Suffolk Community College to get his grades up and worked for his father at night.

"Harvey said to my dad, 'Why doesn't Steven come down here to school and we'll work on the business together,' " Steven remembers. Everyone agreed this was a good idea—and in hindsight, it was probably the last untarnished moment the three men had.

Within days of his arrival in Florida, Steven began to wonder what he'd gotten himself into. Though he and Harvey lived in a house with two roommates, and there were parties and lots of girls, Steven ended up working in the business as many as 100 hours a week. For $100.

"I was like Harvey's slave. For a while, putting in all the hours seemed like the right thing to do," Steven says. "I mean, we were supposedly trying to build a business. But I was exhausted all the time, my grades began to nosedive, and at the end of a year and a half, I dropped out of school. Maybe even worse was that I learned that my brother was clearly not the guy I thought I knew. He was really into drugs, and he'd gotten really mean."

The breaking point came when Heyward went down to visit the boys. "Late one night, I got a call from this huge black guy who was cleaning one of the bars," Steven remembers. "He told me he was shorted on his pay and if someone didn't come down and straighten it out, he was gonna wreck the bar. Harvey was out somewhere, so I figured I better go see him."

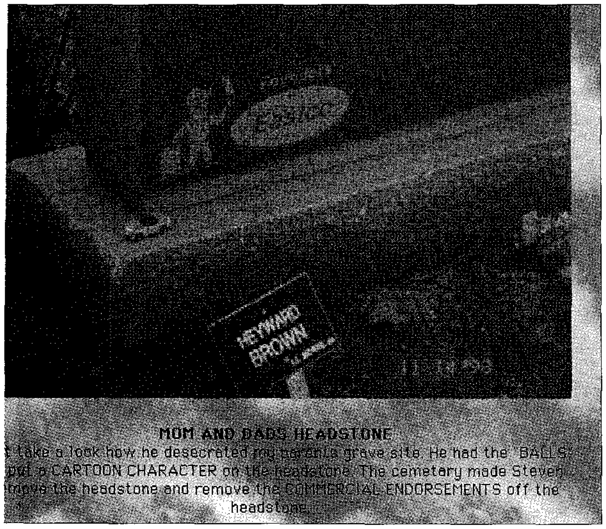
When Steven got to the bar the guy was really worked up, and in an effort to defuse the situation, Steven said he'd call his brother, who ran things. "Luckily I got him on the phone, but Harvey immediately starts screaming and cursing and saying, 'I'll blow that motherfucker's brains out.' Well, my dad was there and he overheard what was going on."

"Where's your brother?" he asked.

"He's at one of the bars," Harvey said.

"Why aren't you there with him if

Papers were spread out, and the wills had obviously been read. "In all my years on the force, I've never seen a murderer outside the family stop to read a will," says Pierce.



MOM AND DADS HEADSTONE
take a look how he desecrated my parent's grave site. He had the 'BALLS'
put a CARTOON CHARACTER on the headstone. The cemetery made Steven
move the headstone and remove the COMMERCIAL ENDORSEMENTS off the
headstone.

there's a problem? He's your brother."

"So," Steven says, "Harvey came down with a 9-mm. and put it right up against the guy's head. He told him to get the fuck out, he was fired. Which, of course, meant I ended up having to clean the bar. I didn't get home till 7 A.M., and my dad finally saw what was happening."

Steven went back to New York to work with his father, but Harvey was unbowed. In fact, he was ready to expand. He'd met a girl from New York whose father had a seat on the stock exchange. Harvey hired someone to run the cleaning business for him, and with seed money from the girl's father he opened a kosher deli in Tampa.

In April 1986, Heyward got a call that the restaurant had burned down. Harvey was hurt in the fire and in the hospital, but he'd be okay. Heyward flew to Florida to make sure Harvey was all right. But about a week later, after he'd returned home, Heyward got another call. This time it was to let him know Harvey had been arrested for arson. He was charged with burning down his own restaurant.

Harvey's story was that he was out delivering his cleaning-business payroll, drove by the restaurant, saw the smoke, ran in to try to put the fire out, and got burned. At the time of the trial, the girlfriend filed a complaint against Harvey for threatening her with a gun over what she might say. Her father made a deal with the insurance company to recoup his money and testified against Harvey.

"He'd become completely ruthless," says Steven. "He didn't care about anybody."

Harvey was acquitted, but his relationship with his father was never the same. The trial forced Heyward to take a long, hard, unblinking look at his son.

At the same time, Brown Industrial Maintenance, Heyward's business, was foundering. Always more the outgoing, affable salesman than the hard-nosed, focused financial manager, he'd made some decisions that hadn't worked out and then compounded the difficulties with his profligate spending. Perhaps the best evidence of this was that he not only hired Harvey at a time when he couldn't afford to—after the mess in Florida was over—but bought him a new Corvette, thinking maybe it would help him get through his problems.

By 1989, the company was unable to meet its debts and Heyward filed for bankruptcy. But Heyward and Steven and Howard Fensterman had a plan: The Browns would start a new company that, given Heyward's financial difficulties, would be in Steven and his mother's names. Though the new business seemed to solve one problem, it created two others.

Heyward had to accept that Steven, his 22-year-old son, would be in charge. "I had to tell my father this is the way it's going to be," says Steven. "I told him I knew how to manage money and that I'd make all the financial decisions. And the first thing he'd have to do was scale back. No country clubs, no fancy cars, no vacations. He felt demeaned by this at first, but we developed a different relationship at work. We weren't father and son there."

The other problem was Harvey. He was left out of the new company. "From the day he went to work for my father after the trial was over," Steven says, "he did absolutely nothing. He was no help. Most of the time, he didn't even show up."

Nevertheless, Steven says Harvey felt he was entitled to a piece of the new family business. Since he wasn't getting it, Steven claims, he stole a couple of accounts, along with some cleaning equipment, and started his own company. Harvey then told his father if he tried to retaliate he'd go to the IRS and claim there were irregularities in his business.

"So my father was in a pretty rough spot," says Steven. "He's got one son who's turning against the family and the other one, the little one, is taking over. My father lost it with Harvey at that point and told him he was disowned. Harvey said, 'Listen, you cocksucker, I never needed you anyway. You're a failure, you let the family down, and you'll probably end up coming to me for a job.' "

Despite the efforts of Steven and his mother to keep the family together, it never quite worked anymore. There'd be holidays and special occasions together—Harvey was best man at Steven's wedding in 1994—but the tensions kept escalating. "His behavior just got worse and worse," Steven says. "He'd use foul language at really inappropriate times. He'd pass gas at the table. He'd berate waiters in restaurants. He was unbelievably rude and obnoxious. And his belief that we'd screwed him became more and more of an issue."

In early 1997, Harvey finally managed to alienate even his mother. They'd gone out to lunch and he was being particularly belligerent. "He was telling her how he got screwed. How the family was doing so well and he got nothing, he was left out in the cold," Steven says his mother confided to him.

"She was telling Harvey, as she had many times before, that he really needed help. That he needed therapy. And at some point he said to her, talking about my father, 'How can you sleep with that filthy animal?' And that was it. My mom called me, crying, and said she was never going to speak to him again."

Months passed without any communication. Then in November, just before Thanksgiving, Steven persuaded Harvey to make some kind of apology to his mother. Harvey didn't go to the family's Thanksgiving dinner, but the first step toward a rapprochement had been taken. In December, Steven made a decision he says he'll regret for the rest of his life.

Eastco was having its best year, and Steven, flush with feelings of success, raised the possibility with his father of inviting Harvey to the company's holiday party. Heyward wasn't happy about it, but he didn't say no. "So when Harvey walks into Mario's, a restaurant in Suffolk, what does he see?" asks Fensterman.

"He sees a big successful company that now has hundreds of employees. Harvey meanwhile has no job—at least none that we know of—and he's a failure. Steven was home with hepatitis. So Heyward gets up to make a speech, and while he's talking, Harvey is disparaging him to people he's standing near. Then he sees a guy named Frank Mancuso, who's a recently hired Eastco executive vice-president, and he says to someone, *That guy is sitting in my chair. He's got my office.*

Two days later, Heyward and Ellen Brown were dead.

DETECTIVE NORMAN REIN WAS AT home, getting ready to work his third consecutive 5 P.M.–1 A.M. tour, when he got a call around four that there'd been a homicide on Eliot Drive in Lake Grove. Rein, a 38-year veteran of the Suffolk Police Department, arrived at the scene just before 4:30.

Once he was briefed and had a short conversation with Debbie and Steven Brown, he did a walk-through to familiarize himself with the crime scene. "We entered through the front door, and there was a real heaviness inside the house, the air felt cold and wet, and we were sloshing around in water," says Rein, a bullet-hard, just-the-facts kind of cop.

The water that Debbie Brown had seen running down the driveway was coming from a bathroom where the killer had turned on the water in the tub. It had been running for nearly 24 hours; the house was flooded. The killer was either very clever or just very lucky. Either way, the water destroyed nearly all of the forensic evidence.

"The kitchen ceiling had collapsed, and the place almost looked like a fire scene," says Rein. "And my initial feeling was that there'd been a significant amount of staging done at the scene."

Ellen Brown was found in her bedroom on the second floor. One arm was broken, and the probable cause of death was a blow to the head with a blunt object, most likely a fireplace poker. She was laid out on her bed, and in police parlance, her body presented as if there'd been a sexual assault. Her dress was pulled up around her shoulders, and she wasn't wearing any underwear. However, the coroner found no signs that she'd been sexually violated.

Both her hands and feet had been bound, and her head was elaborately wrapped with a layer of Saran wrap, a heavy trash bag, and then duct tape. There was no blood on the outside of the wrapping, indicating it was done after she was beaten and probably already dead.

Some of the dresser drawers had been pulled out and made to look like they'd been rummaged through. But the pattern, according to the cops, was too uniform to look like an actual ransacking. The killer also closed the bedroom door when he left.

Heyward Brown was found in the basement, lying in three or four inches of water. Since he sustained no defensive wounds and he still had his coat on when he was found, police believe he was initially struck from behind, probably as he was coming into the house from work. He had been bound and wrapped in more or less the same fashion as his wife, but he had been brutally beaten, perhaps even tortured; there were a number of holes in his chest and some other wounds police believe were inflicted after he was already dead.

The gruesome details of the crime are critical in this case, because they open a window into the personality of the killer. All of the items used in the elaborate setup of the bodies—the rope, Saran wrap, trash bags, duct tape, and rubber Playtex gloves worn by the killer—were taken from the house. And amazingly, all of the materials were put away after they were used.

DOG SOLDIER **"I want to be known as the guy who did the right thing for his parents," Steven said.**

Photograph by Len Irish.

"You have to ask yourself why someone would do this," says profiler Ray Pierce, "and the answer is pretty clear. When we're under great stress, we instinctively revert to what we know, to what's comfortable. The killer was most likely someone who'd been told over and over again in that house to put things away, to clean up after himself."

Wrapping the heads of the victims sends two distinctly different messages. The cops believe on the one hand it was another piece of staging, used to give the murders a ritualistic air or, at the very least, the appearance of having been committed by a deranged person. Wrapping someone's head is also used, however, by killers who don't want to look at their victims' faces.

And the very fact that the killer spent hours in the house indicates a familiarity and comfort level with the schedules of the Browns. "No one spends this kind of time in a home invasion," says Rein. "In a home invasion, the objective is to get in and out as quickly as possible."

Though lots of expensive jewelry was out in the open and left untouched, several very personal items—including those worn by the victims at the time of the attack—were taken: Heyward's blue Rolex, a diamond-encrusted gold I.D. bracelet that said HEYWARD, Ellen's five-carat ring. None of these items has ever surfaced, which, police say, is one more indication this was not a robbery.

Even the closed door of Ellen Brown's bedroom is significant, according to Ray Pierce. Why would someone bludgeon his victim, go to the trouble of elaborately staging the scene—painstakingly wrap her head, pull up her dress, take off her underwear, and leave her naked to make it look like a sexual assault—and then close the door on his way out? A subconscious sense of modesty on behalf of the victim, says Pierce, felt by someone who had some kind of a relationship to the victim.

And in a spare bedroom, police found two blue boxes on the floor that contained the couple's personal papers—including their wills. The papers had been spread out on the floor, and the wills had obviously been read. "In all my years on the force," says Pierce, "I have never seen any murderer outside the family stop to read a will."

Finally, there were two unmistakable signs of the killer's rage toward Heyward. All of the Brown men—Heyward, Steven, and Harvey—are serious car fanatics. When Eastco began to really take off as a business a couple of years ago, Steven bought matching Dodge Vipers for himself and his father. The killer, in a sort of final, declarative *fuck you,* dumped a huge potted plant on Heyward's Viper in the garage.

The violence of the murder itself left little doubt about the killer's feelings. Heyward was beaten so severely the medical examiner required his dental records to make a conclusive identification. "It was evident to me in the morgue that night that these people had died a horrific death," says Detective Rein. "The venom was enormous."

SHORTLY AFTER THE BODIES WERE DISCOVered, Steven and Debbie took refuge in a neighbor's house across the street, and it was here that Rein first met Harvey. When the detective walked into the by-now crowded living room, he heard one voice above all the others. Harvey was sitting on a couch, screaming and cursing into a cell phone. As Rein approached, Harvey ended the conversation and threw the cell phone across the room.

"It seemed like he was trying to draw attention to himself, and I thought his behavior was a little odd," Rein remembers, "but grief affects everyone differently."

Later, after Harvey's lawyer, Michael Hills, arrived, Rein had a conversation with the two men in a small den off the living room. "Harvey talked for maybe six or eight minutes nonstop," Rein says. "He told me about his arson arrest and trial in Florida. He told me he'd always fought anti-Semitism. And he talked all about his issues with his family, how he sued his dad, and how he should have been a player in the family business. But he said the relationship had been restored to the point of his going to the company Christmas party. My take was he felt vulnerable because of his estrangement from the family."

Harvey apparently felt vulnerable enough to loudly announce at one point in the living room that night, "It wasn't me—I was at the movies." He then pulled the ticket stubs out of his pocket and showed them to one of Steven's friends.

Two days later, after the funeral, family and friends had gone back to Steven's house. Harvey approached Steven and said he wanted to talk about the wills. He told Steven he knew everything was split fifty-fifty. Steven told him it wasn't the time, and in any event he should call Howard Fensterman about it since he was the attorney for the estate.

Michael Hills, Harvey's lawyer, called Fensterman and got a copy of the wills. Harvey was livid, Steven says, when he found out the only thing he got was the house on Eliot Drive. Though the wills that were found at the murder scene had everything split down the middle, those documents were out of date. Heyward and Ellen had had Fensterman draw new wills in 1996, leaving Steven essentially everything.

In front of police, family, and neighbors the night the bodies were discovered, Harvey loudly announced, "It wasn't me. I was at the movies." He pulled the ticket stubs out of his pocket.

A couple of weeks after the murders, the police had one other meeting with Harvey. "He was candid about some things and totally evasive about others. He suggested I was favoring his brother and that he, too, was orphaned by what happened," Rein says.

Rein wanted to know how Harvey earned a living. Though Harvey wasn't forthcoming, Rein discovered that his girlfriend, a woman named Elise Paulino, had been arrested for prostitution, and the cops wanted to know if Harvey fit into this. (They still don't really know.)

"But," Rein says, "based on information from that interview coupled with inconsistencies in his story and physical and forensic evidence, we began to look at Harvey as a suspect."

Less than two weeks later, Michael Hills, who was Harvey's best friend as well as his lawyer, was found dead in his garage. The death was declared a suicide. Hills had allegedly been stealing money from an escrow account. Soon after the body was found, Harvey reportedly went to Hills's office and removed his files.

"Who knows what happened there?" says Fensterman. "And since the files are gone, we'll never know. It remains just one more bizarre twist in a very bizarre case."

Harvey's world got even stranger. Near the end of 1999, Harvey took a job with Cushman & Wakefield at 75 Wall Street. He was fired after a few months, and one week later the building was bombed. No one was hurt in the small explosion, which occurred just before five in the morning. Harvey is now a suspect in the bombing, according to sources in the NYPD's arson-and-explosives squad.

When I asked Harvey about the accusations related to the bombing, he giggled. "I want them to arrest me for that," he said. "I'm so far removed that it's ridiculous. I'd have a lawsuit you wouldn't believe."

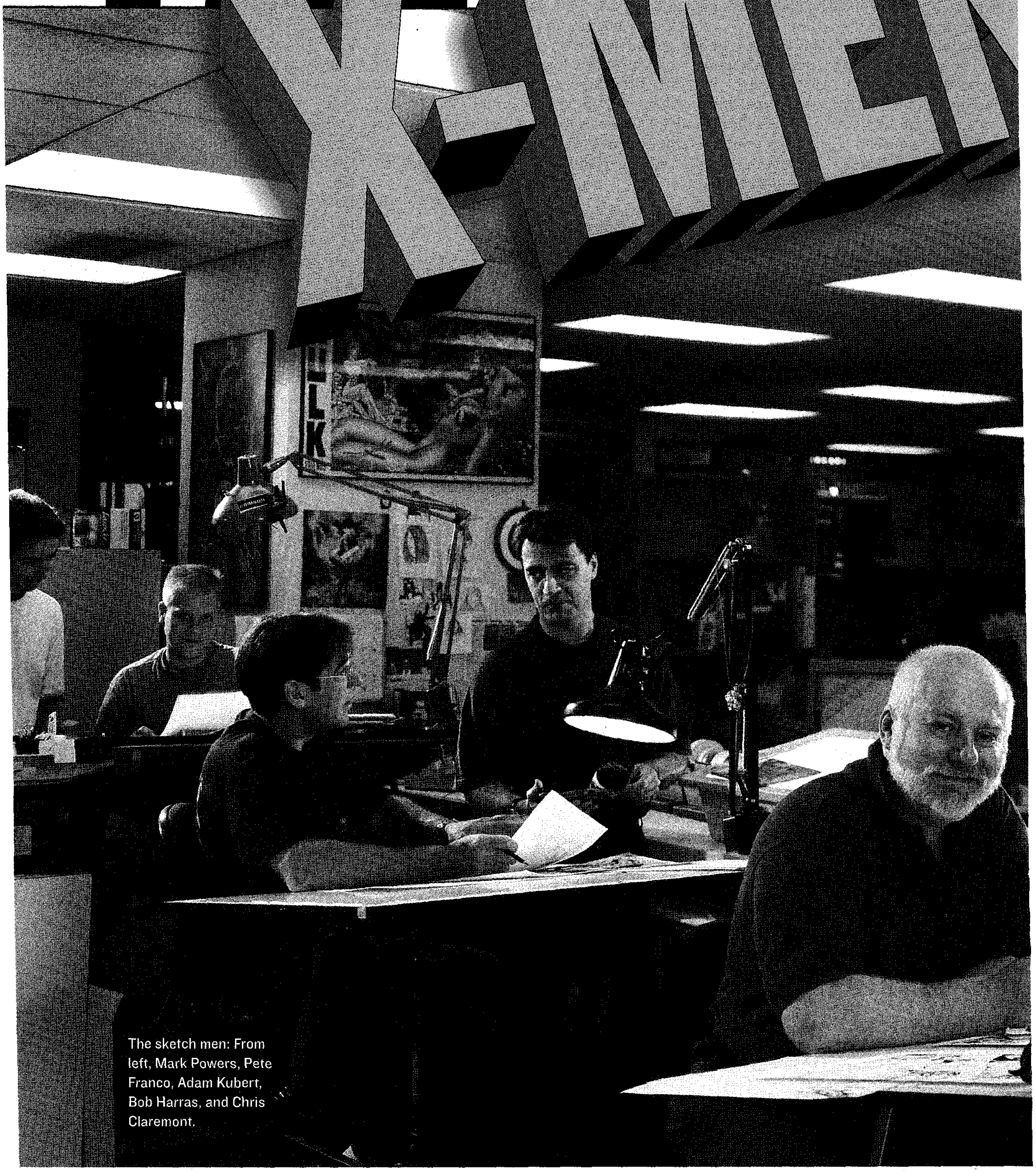
ON A DARK, RAIN-SOAKED AFTERnoon several weeks ago, I was standing in Heyward and Ellen Brown's bedroom in the house on Eliot Drive with Steven and Debbie. The house is empty now, and all of the water damage has been repaired—mostly by Harvey, who did the work himself.

Steven has had no communication with Harvey in nearly a year and a half. Even after the cops told him Harvey was a suspect, he'd continued to see him for almost a year. Steven had even given him a job, but after a while, he simply couldn't stand it. "I finally just told Harvey if he didn't cooperate with the police, we were done," Steven says. "And he said, 'Well, I'm sorry it has to end this way.' The next day, I got papers that he was suing me for firing him."

While the cops have embraced the civil suit, they have done so largely because they're stymied in their investigation. Simply put, they have nothing to lose.

"I'm still hoping Harvey'll say or do something so the cops can move on him," says Steven, walking from his parents' bedroom down to the kitchen. "But no matter what happens, I've already lost. Even if he goes to jail, my family has already lost." ■

THE X-MEN



The sketch men: From left, Mark Powers, Pete Franco, Adam Kubert, Bob Harras, and Chris Claremont.

FILES

As the X-Men prepare to do box-office battle, the men behind the comic-book mutants are counting on the myth-making powers of the very mild-mannered Chris Claremont.

By Alec Foege

“ONCE THE DISEASE ACTIVATES,” SAYS CHRIS CLAREMONT, a fiendish grin dancing across his face, “let’s say we find an isolated town and—boom!—everybody instantly has powers.” Eagerly rocking forward in a beat-up old swivel chair, the writer of the X-Men comics looks across the office of Marvel Comics editor-in-chief Bob Harras, where two colleagues sit at attention under a cardboard blowup of Captain America. They’re waiting for him to wring another plotline out of Stryfe, a villain that has menaced the X-Men before. • A merry Falstaff in stretch-waist khakis and boat shoes, Claremont, 49, raises a chubby finger and continues: “But nobody knows how to use them.” • Pete Franco, a spiky-haired assistant editor in his twenties, gnaws at a toothpick. “You saying everybody in the town has an X-factor?” • “No!” barks Claremont. “The thing about the Legacy virus is that it will leave mutants alone. But in nonmutants, it grafts the X-gene onto them and triggers it.” • “What does that mean?” counters Franco. • “The disease has mutated,” Claremont says. He leans back again, satisfied. “It’s like *The Andromeda Strain.*” • Franco isn’t buying this, and Harras, the only man in the room wearing a tie, intervenes from behind his desk. “I don’t mind the virus mutating at some point,” Harras tells Claremont, “but turning humans into mutants is a bad idea.” • “It feels wrong,” adds Mark Powers, who edits the X-Men comic books. “*Everyone* can’t be a mutant.” • If the story is more about people than about superheroes, wonders Harras, “how is it an X-Men story?”

Photographed by Jelle Wagenaar

ONE COULD ARGUE THAT IT IS AN X-MEN STORY simply because it was thought up by Chris Claremont, who transformed a single underachieving comic into the best-selling superhero franchise of its time. From 1975 to 1991, Claremont wrote bimonthly and then monthly installments of an edgy, ambitious, often grandiose epic that eventually spawned eleven continuing related series. By the early nineties, the flagship X-Men comic was circulating roughly 500,000 copies a month, a second series with the same characters—among them, Cyclops, Storm, and the phenomenally popular Wolverine—sold 7.6 million copies of its first issue, and both series and their various spin-offs represented 20 percent of comics sales in the United States. And though he didn't create most of the heroes or write all the related comic books, Claremont's characterizations and alienation-filled aesthetic are central to the $75 million X-Men movie that opens Friday.

All that, and he's still getting overruled by an editor barely older than some of the characters he's created.

Truth is, Claremont's heroes have been weakened by market oversaturation and blasted by Marvel's business difficulties. (A takeover battle between former owner Ronald Perelman and corporate raider Carl Icahn resulted in bankruptcy. Marvel later merged with Toy Biz but is still recovering.) *The Uncanny X-Men* now sells only about 200,000 copies an issue, though it's still one of the most popular comics around. And after leaving Marvel to create a comic for DC and try his hand at science-fiction novels, Claremont came back to Marvel in 1997 as editorial director, and recently as X-Men writer, to safeguard his legacy. Which is not to be confused with his mutant virus of the same name.

If Stan Lee brought mainstream comics into the sixties by making characters like Spider-Man fallible and even neurotic, Claremont helped reinvigorate them for the eighties and nineties by making his heroes morally ambiguous and downright tortured. He also took advantage of the medium's monthly format to tell interlocking, often convoluted stories that stretched across dozens of issues.

Conceived in 1963 by Stan Lee and artist Jack Kirby, the X-Men were genetic mutants born with superpowers who were brought together by their mentor, the paraplegic telepath Professor X (played by Patrick Stewart in the movie). But the comic never caught on as well as Lee's other creations, and by 1975, writer Len Wein and artist Dave Cockrum introduced a new team of X-Men. It was a more diverse group: The Canadian Wolverine had enhanced senses, metal claws, and a short temper; the German Nightcrawler had demonic looks, a tail, and the ability to teleport; the African Storm could control the weather; the Russian Colossus could transform his body into superstrong steel; the American Cyclops, returning from the original team, could shoot "optic beams" that were held in check only by special glasses.

After the first issue, Wein handed the series to Claremont, who played up Lee's idea that the X-Men were outsiders, hated and feared because they were mutants. Charged by Professor X with learning to use their powers for good, they were famously conflicted about their mission (Storm), their freakishness (Nightcrawler), and their urge toward violence (Wolverine). Characters fell in love, died, killed, sometimes even developed.

"People try to pigeonhole comics by saying they're just for kids," says Claremont, who cites Kipling and C. S. Forester as influences. "So is *The Odyssey*. So is the Labors of Hercules, the story of Fa Mulan. The advantage of those stories over the contemporary ones is that they've had 2,000 years of editing. All the crap has been weeded out over time."

"Sometimes the comics cater to children and sometimes more to adults," says Bryan Singer, director of the X-Men movie (as well as *The Usual Suspects*), "but they always include issues like prejudice." Singer was especially interested in the X-Men villain Magneto (Ian McKellen), who fights them over ideology as much as anything else. Magneto wants to protect mutants by any means necessary—usually by taking over the world—while Professor X believes humans and mutants can learn to live together. "To use Martin Luther King's idea," says Claremont, "judge them by the content of their character, not the color of their skin." He pauses. "Or the number of arms they have."

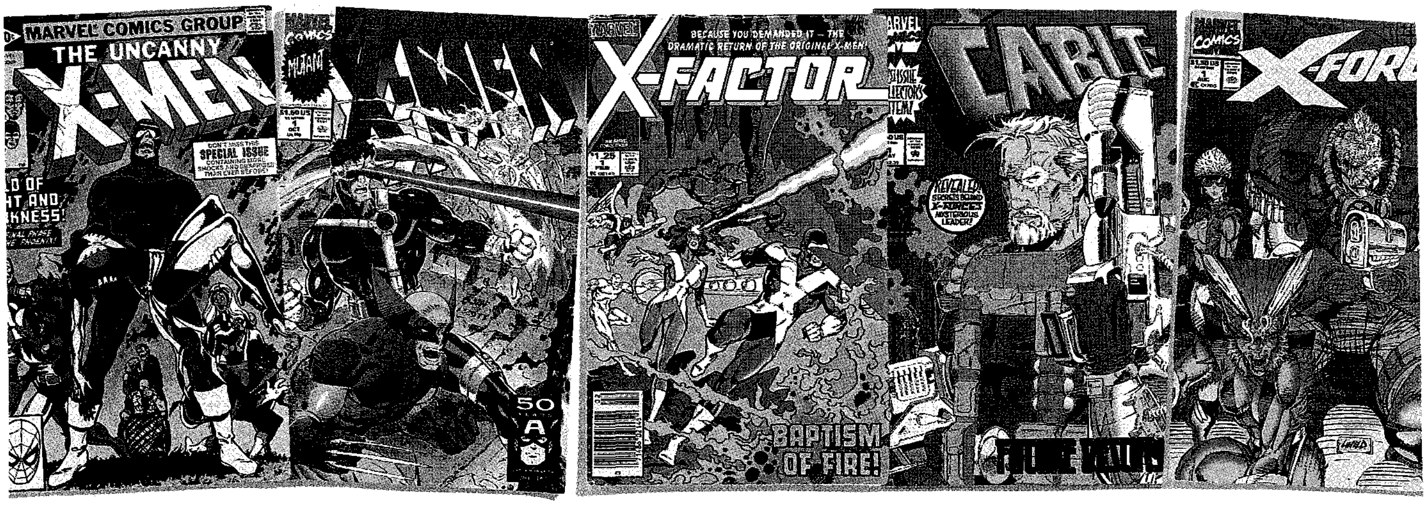
Actually, Claremont says he always saw Professor X and Magneto as echoes of David Ben-Gurion and Menachem Begin. "My view of Magneto"—originally created by Stan Lee and Jack Kirby as a magnetic-powered supervillain who wanted to take over the world—"is that he's the terrorist who might someday evolve into a statesman."

In the film, Singer played up Professor X's similarities to Magneto. "They're both cut very much from the same cloth," he says. "I like to think of them as brothers."

All the allegory only made the comic more intense. "There's a certain darkness, because the X-Men's true enemy is hate, which is something that's never going to go away," says Powers. "The X-Men have a kind of integrity, they tell certain truths. I think kids pick up on that."

Adolescents also found it easy to identify with alienated anti-heroes who had better luck saving the universe than fitting in or coming to terms with their mutated physiques. "*X-Men,*" says Claremont, "has always been about finding your place in a society that doesn't want you."

BORN IN ENGLAND BUT RAISED PRIMARILY ON Long Island, Claremont didn't even col-



Photographs by Michael Kraus.

lect comics growing up, although he read science-fiction writers like Robert Heinlein. The son of an internist and his wife, a pilot and caterer, he says he felt alienated by the sports-oriented suburbs.

In the late sixties and early seventies, Claremont studied acting and political theory at Bard College. After graduation, he tried to launch a career as a character actor while working part-time as an editorial assistant at Marvel. “I did John Hancock in a dinner-theater production of *1776* in Charlotte,” he recalls. “Actually, I was the replacement.”

He was more appreciated at Marvel, where he soon took a full-time position. Wein, then Marvel’s editor-in-chief, recognized Claremont’s enthusiasm for the new X-Men he and Cockrum had created because “I used to hang out during the plotting sessions,” says Claremont. Wein needed someone to take over the troubled bimonthly, and “no one’s nose was going to get out of joint if a comparatively young writer got the gig.”

> **“To use Martin Luther King’s idea, judge them by the content of their character, not the color of their skin. Or the number of arms they have.”**

Claremont made his mark immediately. Inspired by his acting, he took the Method approach to fleshing out his superheroes. “What are their goals in life?” he says. “Who does the dishes? What kind of music do they listen to?”

“He lived it and breathed it,” remembers Harras. “He would write whole paragraphs about what people were wearing. He really got into these people’s thoughts, hopes, dreams.”

In his mind, Claremont was writing the Great American Novel about complex characters who just happened to fly. In one of his early issues, for example, Wolverine revealed to his teammates that his claws were not merely tools but weapons attached to his skeleton. The others, none of whom could be described as normal, recoiled in shock. Such emotional nuances, inserted amid operatic battles, were key to holding readers’ interest. “We tried to do 70-millimeter comics,” says Claremont, “wide-screen cinematic productions about intimate stories.”

To fans, Claremont was a four-color visionary, a pulp-and-ink George Lucas who all but invented his own mythology. “Ninety percent of what’s X-related now grows out of my work,” he says. To Marvel, Claremont was a writer-for-hire who wasn’t entitled to any copyright ownership over what he created. And since superhero comics are slavishly driven by sales figures, he could be overruled.

In 1980, Claremont began one of his most ambitious multi-issue epics, a storyline fans refer to as the Dark Phoenix saga. Sometime after the character Jean Grey gained godlike powers and took the name Phoenix, she turned power-hungry, attacked her teammates, and destroyed an entire alien planet. Claremont and artist John Byrne were deliberately messing with superhero archetypes. The question was, Claremont says, “Could we turn a hero into a villain and get away with it?”

As it turned out, they couldn’t. Against Claremont’s wishes, Marvel’s editor-in-chief at the time demanded that Phoenix’s crime have consequences. Claremont killed her off—a major event in a medium where heroes aren’t supposed to die.

He grieved over the loss of one of his favorite characters, but he needn’t have bothered. Six years later, when Marvel wanted to start another spin-off comic, she was brought back to life. In true soap-opera style, it turned out that the Phoenix the X-Men had fought was not actually Jean Grey but a powerful alien force who had assumed her likeness.

As his dissatisfaction grew, Claremont’s plots became increasingly violent. “I started a story line in which the heroes were ineffectual in the face of evil,” he recalls. “While they could defeat the immediate evil, the supervillain, they were unable to prevent the greater evil. It was about feeling helpless in the face of events beyond your control.”

He laughs. “See what I mean about subtext and the id writing the books for you?”

In 1991, the company launched a second X-Men comic, called simply *X-Men* (the title of the original comic had changed to *The Uncanny X-Men*). The first issue was one of the best-selling single comic books ever. By that time, Claremont was flying to comic-book conventions on his personal plane.

But he could still be overruled. When the new series was launched, Harras wanted to bring back Professor X, whom Claremont had basically written out of the comic. (“He’s the guy who tells you what the series is about,” Harras explains.) Claremont was against it. This time, instead of giving in, he quit. “It was time,” he says. “There were things that I wanted to do that I couldn’t do here.”

MOST WEDNESDAYS, THE YOUNGER GENERATION of Marvel employees gathers for after-work drinks at the Bank Cafe, a dive on East 30th Street. Over bottles of beer and Citron on the rocks, most of the conversation centers on Marvel’s in-house Wiffle Ball league and the group’s shared love for eighties rock groups like Culture Club.

Have they seen the movie?

“We’re looking forward to it,” says Mike Marts, editor of two other X-Men titles.

“Yeah,” says his assistant, Mike Raicht. “It’s supposed to be pretty cool.”

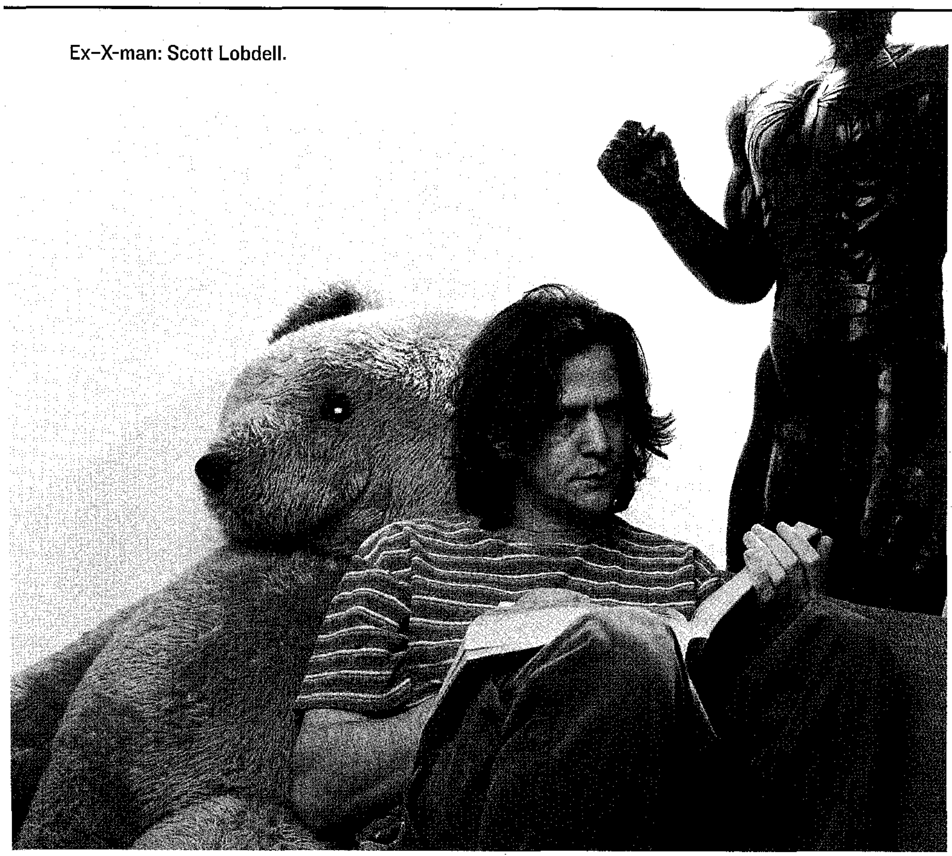
No one at Marvel—not even Claremont—has been offered an early screening. The closest Marts got was reading an early version of the script to produce a comic-book adaptation of the movie, a task for which he wasn’t paid extra.

The comic he produced could also be considered competition for the flagship title, because it offers an easier entry point for new readers. After a quarter-century of plot twists, Marvel editors are beginning to worry that picking up an issue of *X-Men* as a new reader is about as easy as starting to watch *The X-Files* during the second half of the fifth season. “It’s nearly impossible for the casual reader to follow that many different threads and that many different characters,” says Brian Hibbs, owner of the San Francisco store Comix Experience.

Things started getting confusing around the time Claremont left, when Marvel found the instant success of anything related to the X-Men impossible to resist. There was *X-Factor,* chronicling the exploits of the original sixties X-Men. There was *Excalibur,* about a British team of X-Men. There was *Generation X,* aimed at younger readers. Just as the original title held to its comic-book continuity, all of these series ran interlocking plots, requiring the writers of each to keep up with every single character in all of them. Eventually, the die-hard fans knew the story lines better than they did.

Claremont’s eventual replacement, Scott Lobdell, didn’t clear up any of the confusion, at least partly because he wrote more of the special-event crossovers that involved—and sold more copies of—the ever-increasing number of X-Men–related comics. One of the most

Ex-X-man: Scott Lobdell.



> Looking at the story again from years ago when I was thinking about finishing it, I suddenly realized: How can you have a hero who's helpless?

popular was a four-month story line involving all the X-Men series called "The Age of Apocalypse."

The idea was that someone had gone back in time and killed Professor X before he had formed the X-Men. Then all the X-Men comics changed "because history had changed," Lobdell explains without irony. Naturally, the saga ended when "history" was restored.

Needless to say, Lobdell wasn't exactly a Method man. "I always got the impression that Chris could tell you what Ororo [Storm] had for breakfast in the morning," Lobdell says. "I never thought about the characters until I was sitting in front of the computer."

Lobdell profited more than Claremont from the X-Men's success—he made about $85,000 a month. But eventually, the grind got to him too. By his late-nineties peak, Lobdell was putting in 70-hour weeks writing three of the five top X-Men comics. Editor Mark Powers says he left when he began missing deadlines. Lobdell says he simply lost his enthusiasm in the face of pressure to keep the series static. "I think Marvel was thinking, Let's appeal to fans of the book since the seventies by bringing back characters from that period like Nightcrawler and Colossus and Kitty Pryde—and ultimately Chris Claremont."

Meanwhile, Claremont was finding that the artistic freedom for which he left *X-Men* came with a smaller stage. In 1994, he signed a deal to develop a team of new characters for DC Comics to which he would retain the copyrights, but the comic was canceled after only three years. The same year, he was commissioned to write a trilogy of fantasy novels based on the George Lucas movie *Willow*. "I met with him for a whole day out at the ranch, which was a treat," says Claremont. "April 1, 1994—it was the only free day he had that entire spring." Lucas never found another free day. "But after the first novel," Claremont says, with all the enthusiasm he can muster, "he gave me top billing."

EVEN BEFORE LOBDELL LEFT, HARRAS REALIZED he needed help—Marvel's sales were declining, and the comics were getting harder to follow. He and Claremont hadn't spoken in five years. Then in 1995, at the annual August comics convention in San Diego, Harras spotted Claremont at an outdoor buffet. Partly because a friend bet him $5 that he wouldn't have the nerve, Harras went up to him at a picnic table. Suddenly, the whole place fell silent. "It was like one of those old E.F. Hutton commercials," recalls Harras.

Two years later, Claremont returned to Marvel as Harras's No. 2, with the title of vice-president–editorial director. He says maturity had something to with his decision—he now lives in Park Slope with his wife, a former editor at Ace, and their twin 2-year-old boys. But he says he came back mostly because sitting on the sidelines as Marvel reeled made him realize that the company—and the characters—needed his touch. As he says, "People didn't go to see the *Star Trek* movies for the special effects." Even if a few did, he wasn't about to let that stop him.

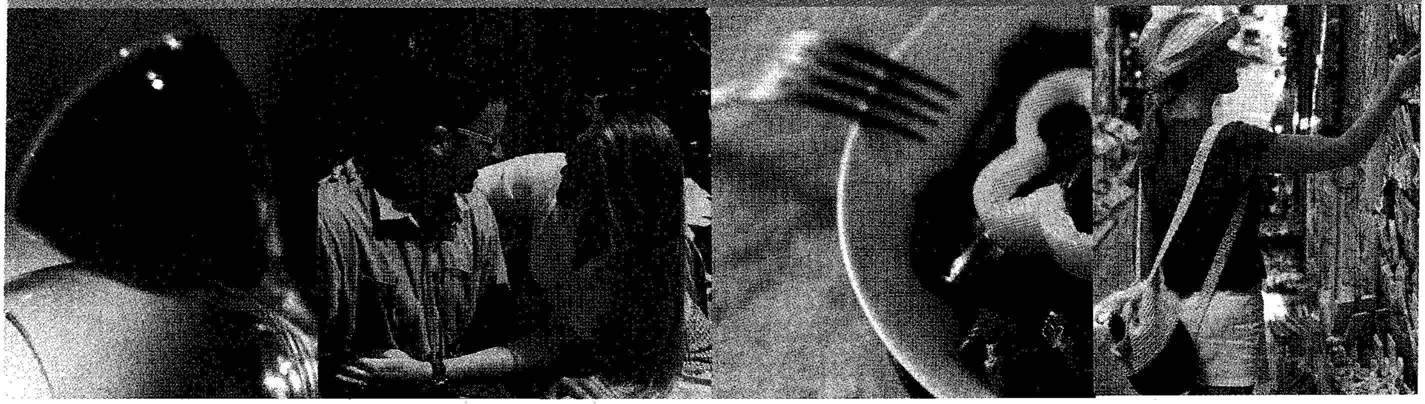
Judging from the human traffic jam Claremont causes during an unannounced visit to a comics convention at Madison Square Garden one recent Sunday, his fans needed him, too. Dressed incognito in blue cargo shorts and a flowery Hawaiian shirt, he immediately spots some old friends, including a few laid-off Marvel artists selling their original art. One asks if he has any work for freelancers.

Pretty soon a trail of fans clutching X-Men comics, mostly men in their thirties and forties, has gathered behind him. There isn't a teenager among them. "Is that Chris Claremont?" asks one. "I didn't recognize him with a smile on his face."

Plopping himself down in an unmarked booth, Claremont takes out a felt marker and watches as a line forms in front of him. One by one, he begins scribbling his name across the *X-Men* logo.

"Looking at the story again from years ago when I was thinking about finishing it, I suddenly realized: How can you have a hero who's helpless?" he asks with a knowing smirk. "What the X-Men were about ten years ago was being against forces beyond their control. What they're about now is transcending that—finding a way to win no matter what. Even in the face of the greatest adversity, the key is to never lose hope, never lose sense of the dream that drives you. That whatever happens, we'll find a way to win." ■

summer IN THE CITY



While some head for the beach or the mountains, savvy New Yorkers know that July and August are the best months to enjoy the city without the crowds. Explore neighborhoods you rarely visit, browse new shops, savor an outdoor café, take in the museums, or indulge in a spa treatment—minus the hustle-bustle. After all, it's summertime and the livin' is easy. Your metropolitan playground awaits.

beverly hood allen creative services director **christy casamassima** editor
segal savad creative **anne sternheim** writer **lory conklin** research

GLORIOUS DINING

Cap off a day of shopping and gallery hopping at these terrific eateries that exemplify the rich tapestry of New York's culinary scene.

WHERE THE POWER ELITE MEET

Just steps from Central Park, **Gabriel's Bar and Restaurant** has been beloved by today's hottest celebrities, the media elite, and regular New Yorkers since opening in 1991. Partners Gabriel Aiello and chef Ralph Perrotti have created an oasis of dining pleasure that combines Northern Italian cuisine, a spacious and gracious setting, and intimate service. To punctuate the superb menu, Gabriel's serves an extensive array of fine wines and was honored with the prestigious *Wine Spectator*'s Award of Excellence in 1997, 1998, and 1999.

After an evening at Lincoln Center, relax over a glass of wine or the new blood orange Cosmopolitan before moving onto Northern Italian comfort food that includes homemade breads, pastas, and desserts. Start off with dandelion greens and endive tossed with lemon and olive oil, topped with goat cheese, and toasted almonds. Select homemade potato gnocchi tossed with a duck ragu of roasted duck with tomato, black olives, and dried porcini mushrooms or a sumptuous entrée, prepared on the wood fired grill, such as tuna steak with fresh horseradish over roasted beets and sautéed spinach.

photo: Ted Hardin

Gabriel's Bar and Restaurant

Over the summer, take advantage of the $20 three-course luncheon Monday-Friday, available now through September 4.

Gabriel's Bar and Restaurant
11 W. 60th St., 956-4600,
www.gabrielsbarandrest.com

MARTINI'S
MARTINI'S

DINING IN THE THEATER DISTRICT

Enjoy a casual yet elegant pre-theater or after-theater dinner at **Martini's Restaurant and Bar**. Martini's year-round outdoor café with its sparkling canopy of light makes the restaurant the perfect spot for summer dining.

During the summer, Martini's opens an outdoor bar and rolls up the sides of the café to enhance the outdoor experience. Indoors, Martini's has a sunny Mediterranean feel with cool stone floors and natural light that pours in from the large windows. The open kitchen, wood-fired grill, and wood-burning pizza oven are where celebrated chef, partner Richard Krause, and staff prepare rustic Italian cuisine with a California twist.

This summer, Martini's is offering an antipasti/chopped salad station at lunch featuring a wide assortment of grilled and roasted vegetables, cheeses, sliced Italian meats, and much more. Summer specialties include rare charred blue fin tuna served with a green mango, tomato, spring onion vinaigrette and crisp terra fries as well as crisp grilled one-half chicken served with sautéed peaches, plums, nectarines, and a balsamic glaze.

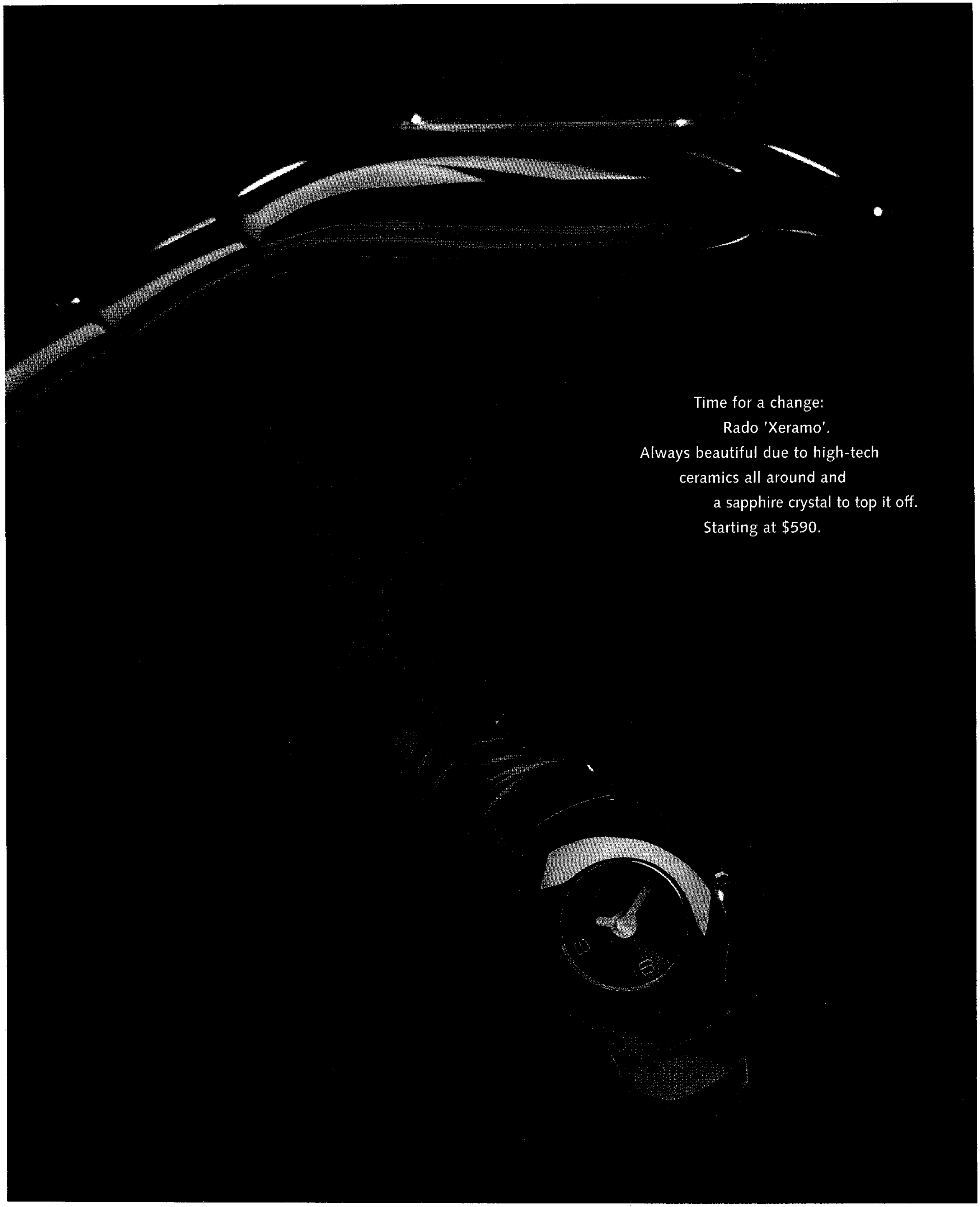
Martini's Restaurant and Bar
810 Seventh Ave., 767-1717

Galactic Circus

FUN & GAMES 24/7

Experience a high-tech, high-energy carnival all day and night at **Galactic Circus**, a brand new interactive entertainment center designed for the whole family located upstairs from Bar Code, an adult-oriented cyberspace entertainment venue complete with games, a DJ, and a bar scene.

Located in the heart of Times Square, Galactic Circus combines the nostalgic best of the old-world carnival and Coney Island sideshow attractions with the latest technology and excitement of today's virtual interactive games. Try your luck at over 100 of these games and thrill to the moving simulator rides with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such names as the Morphis and the Cyber Coaster. Rounding out the entertainment excitement are live performers, fabulous prizes, and a live jukebox-styled café.

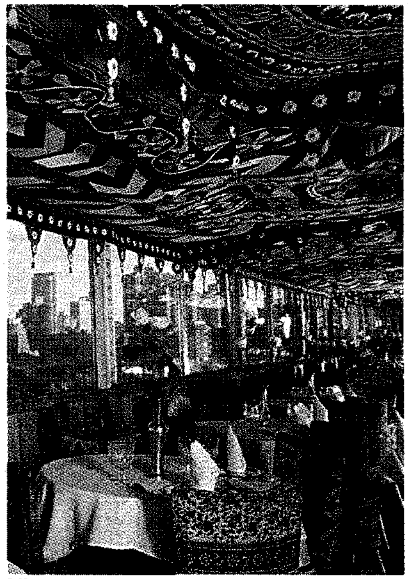
Galactic Circus
1540 Broadway, 869-9397

HEAVEN ON EARTH

Dining at Nirvana, a romantic Indian restaurant of international fame, is like taking a vacation from the harried street-level pace of New York. Perched on the penthouse floor, Nirvana's lush, exotic interior provides a stunning backdrop to the restaurant's breathtaking views of Central Park.

To celebrate Nirvana's 30th anniversary this year, designer/owner Shamsher Wadud is installing a new state-of-the art kitchen and a dramatic heart-shaped bar designed with stunning mosaic work. All new larger windows will result in a more vast, unobstructed view of the park and its surroundings.

Nirvana serves delectable Indian cuisine at reasonable prices. Lunch and a la carte entrées range from $16.95 to $25.95; four-course dinners range from $29.90 to $38.90.


Nirvana

A vast selection of tandoori, beef, chicken, fish, and vegetarian dishes are featured and the menu carefully notes whether dishes are mildly spicy, spicy, or hot and spicy. Don't miss the special made-to-order breads such as poori, naan, a tandoori baked flat bread, or the many condiments that enhance Indian cuisine. This summer Nirvana will also add new vegetarian dishes in recognition of its 30th anniversary.

Nirvana
30 Central Park So., 486-5700,
www.nirvanarest.com

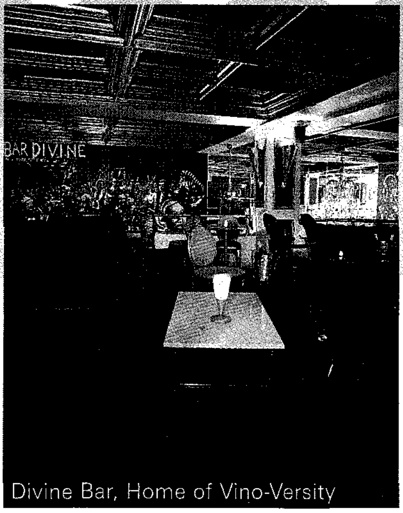
DIVINE WINE

Forget the pretentious, intimidating wine sessions of the past. Today, you can attend **Vino-Versity**™—fun, informal wine-tasting events that take place weekly at the Financial District branch of **Divine Bar**, a popular wine and tapas lounge. Perfect for novice and experienced wine lovers, Vino-Versity is designed for participants to walk around, sample up to 36 wines (each session is devoted to a specific wine category), and talk to the professionals.

René Pujol

The downtown Divine Bar, home to Vino-Versity in New York, and the uptown outpost of Divine Bar are the perfect locales for enjoying wine in a relaxed atmosphere with their funky-artsy décor, over 65 wines by the glass, wine and tapas menus, and 15 wine-tasting flights.

And now for the "hot weather fun" Vino-Versity sessions! Classes include German Reislings (July 15), Champagne and Sparkling Wine (July 22), culminating in the finale with numerous creative recipes for Summer Sangria (July 29). For more information, call directly or check out the Web site. Vino-Versity is going national, so visit online for listings of classes and events in other metropolitan areas.



Divine Bar, Home of Vino-Versity

Divine Bar
244 E. 51st St. 319-WINE;
55 Liberty St. 791-WINE,
www.vino-versity.com

CLASSIC FRENCH

René Pujol is a family-owned French classic that has been a tradition with theatergoers for nearly 30 years. With its cozy French country atmosphere, elegant cuisine, and attentive, gracious service, René Pujol provides the perfect start or finish to your matinee or evening of theater. Nicole and Claude Franques are always on hand to ensure that your dining experience is pleasant.

Start off with a classic French hors d'oeuvre, warm lobster salad, and then move on to the delectable rack of lamb for two or pan-seared beef mignonettes with a light pepper sauce. For dessert, don't miss the exquisite chocolate mousse.

René Pujol
321 W. 51st St., 246-3023,
www.renepujol.com

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BRAZILIAN-ITALIAN SOUL

Combine the elegance of Italy and the party atmosphere of Brazil, and the result is **Nascimento**, a hot new restaurant that serves romance and fun, the cuisines of two nations, and nightly entertainment. Open since late last year, the restaurant's youthful owner, Paula Nascimento, has put her heart and soul into her new establishment.

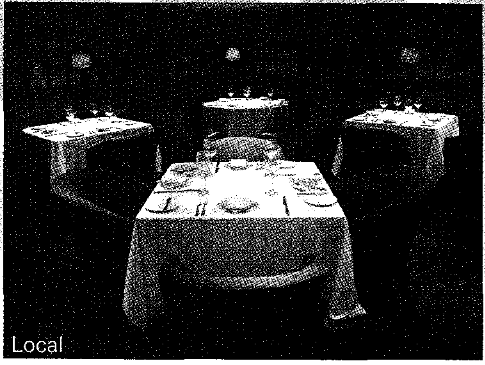
The varied menu features dishes inspired by the cooking of Brazil and Italy. The Muqueca is a fish stew made with fresh cod, scallops, and jumbo shrimp in a coconut cilantro sauce with heart of palm oil and fresh herbs. Chicken Siciliana is a classic prepared with eggplant, prosciutto, and mozzarella in marsala mushroom sauce

Enjoy different live music nightly including jazz, chamber music, standards, and show tunes, and dance to a Brazilian band playing bossa nova on Saturday evenings.

Nascimento
1068 First Ave., 755-6875,
www.citysearch.com

LOCAL FAVE

The soaring dramatic entry, the choice of dining experiences (cozy, intimate booths or more social spaces), and imaginative American cuisine make **Local** a truly unique dining experience. This upscale theater district restaurant serves up Executive Chef Franklin Becker's cutting-edge American cuisine with global influences.


Local

The menu changes monthly to incorporate the freshest seasonal ingredients that are the basis for such diverse dishes as lemongrass glazed squab with a sweet rice, almond, mango timbale or a roulade of Hudson Valley foie gras with strawberry rhubarb compote. Pastry chef Judy Schmidt is quickly becoming a New York legend with such creations as the strawberry key lime dacquoise and her triple berry cheese focaccia served with a lemon buttermilk sorbet.

Through September, take advantage of the Chef's Counter 2000 during lunch or after 7 p.m. Sit at the Chef's Counter and talk with the chefs while enjoying an entrée with appetizer or dessert for just $20. You'll also have a prime view into the kitchen.

Local
224 W. 47th St.,
921-2005,
www.localnyc.com

Rossini's

CARIBBEAN MAGIC

Picture yourself in a graciously elegant home on St. Barth's being served by an attentive and dignified staff. That's **Bambou**, an East 14th oasis known for unparalleled Caribbean fusion dishes and a strictly one-of-a-kind atmosphere that attracts an eclectic crowd of downtown locals, extended families, and celebrities.

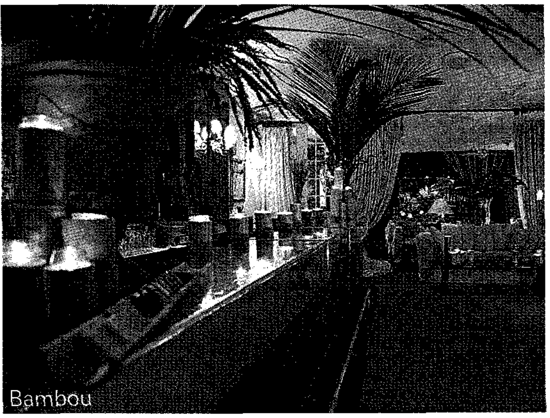

Bambou

photo: Piero Ribelli

Sip a Bambou Martini while sinking into the lounge's deep, plush sofas arranged amidst tropical plants before moving into the romantic palm-lined dining room set with white linen tablecloths and glittering candles.

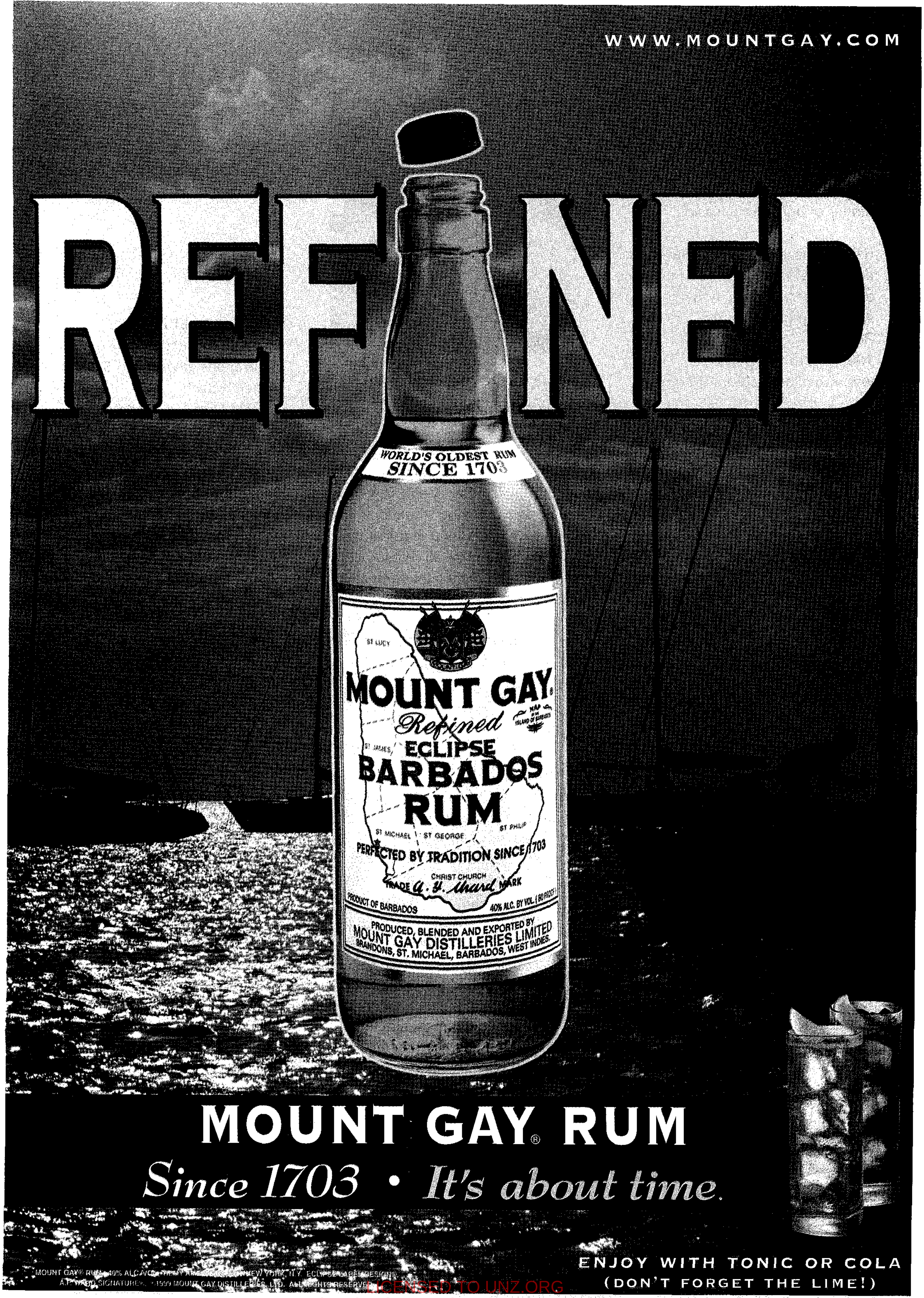
The inventive cuisine at Bambou infuses the food of the Caribbean with French technique. Appetizers include a crab cake over avocado butter, chive oil, and balsamic molasses syrup or a tropical salad with mango, heart of palm, and citrus vinaigrette. For dinner, try the incomparable Shrimp Guadeloupe sautéed with cilantro and tomato and served with fruit salsa or Arawak spiced shell steak with plantain medallions and sautéed spinach. Savor the sweetness of a rhum cake Bambou or a pineapple boat with a cargo of ice cream, raisins, and coconut for dessert.

Bambou
243 E. 14th St., 358-0012,
505-1180, www.bambounyc.com

A LITTLE NIGHT MUSIC

Rossini's has been a Manhattan favorite for 22 years with an ever-evolving menu, a recently renovated dining room, an excellent staff, and live music nightly.

The innovative chefs turn out Northern Italian classics and create

WWW.MOUNTGAY.COM
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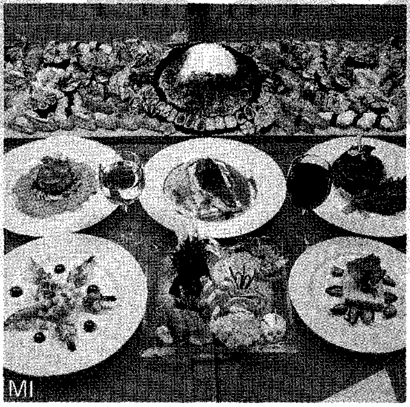
new dishes that keep the regulars returning for more and turn newcomers into regulars. The warm and luxurious split-level dining room provides the perfect backdrop for a romantic dinner or business occasion.

Relax to the sounds of live piano music during the week. On the weekends, enjoy cigar parties, which feature special drinks and appetizers.
Rossini's
108 E. 38th St., 683-0135,
www.rossinisrestaurant.com

CHELSEA FUSION

Opened just under one year, **Vox** has rapidly become a favorite in its hip Chelsea neighborhood with eclectic Latin-Asian fusion cuisine and fair prices. The menu is printed daily to incorporate dishes made with the freshest products available at market. Favorite dishes that exemplify the global cooking influences include a tortilla wrapped yellowfin tuna appetizer with jicama, cucumber, wasabi mayo, and miso glaze or the macadamia crusted mahi-mahi with caramelized pineapple and calamari black rice.
In keeping with the new trend to limit cell phone use, Vox has an upfront lounge where patrons are urged to take their cell phone calls.
Vox, 165 Eighth Ave.,
646-486-3184, www.vox646.com

photo: Philippe Dollo



PAN-ASIAN ON MADISON

A delightful newcomer, **MI** (pronounced "Me," meaning "beauty" in Korean) has been drawing crowds with eclectic Pan-Asian cuisine influenced by Japanese, Malaysian, Thai, and Korean cooking traditions and ingredients. The menu features traditional dishes from all these Asian regions, fusion dishes that draw from each distinct cuisine, and a sushi bar.

MI's eclectic décor reflects the Asian regions that inspire the menu with bold colors, original art, and decorative objects from Korea and Japan.
MI, 66 Madison Ave., 252-8888

SUMMER ECLIPSE

Produced on sunny Barbados and long favored by the world's sailors, it's easy to see why **Mount Gay® Rum** is the quintessential summer thirst-quencher. Steeped in history and tradition, Mount Gay Rum has been produced on Barbados for nearly 300 years through a process that marries artistic creativity and science to create the world's most renowned line of premium rums.

The fascinating story of Mount Gay Rum production starts with lush, green fields of high quality Barbados sugar cane which are harvested when sugar content is at its peak. After harvesting, Mount Gay Rums are lovingly developed through a time honored multi-year process which involves fermentation, distillation, aging, and maturation. The final step involves the art of

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- Mount Gay Rum - 1 part
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- Bitters - dash
- Double Lime - fresh squeezed
- Garnish: moons of orange and lime. Serve in a tall glass over ice for a smooth island flavor with a zesty finish

MOUNT GAY SLAP IN THE FACE
- Mount Gay Rum - 1 part
- Schweppes tonic - 3 parts
- Fresh squeezed lime
- Garnish: Moon of lime

Serve in a tall glass over ice for this sailor's favorite

MOUNT GAY SUNSET
- Mount Gay Rum - 1 part
- Orange Juice - 2 parts
- Pineappple Juice - 2 parts
- Garnish: Moon of Orange

Serve in a cocktail glass over ice and be reminded of a Barbados sunset!

www.mountgay.com

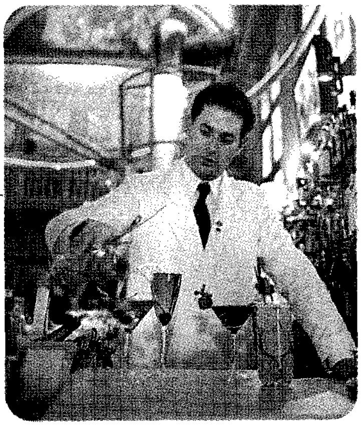


photo: Kenneth Chen

blending the single and double distillates to create the premium products within the Mount Gay Rum line.

While all Mount Gay Rums are all light-bodied, each one has its own distinct characteristics. Mount Gay Eclipse Rum is a bright, luminous, golden-amber rum with complex aromas and subtle well-balanced flavor that make it perfect for serving mixed.

Mount Gay Extra Old is considered to be the finest rum in the world. With its skillful blend of the finest aged spirits, carefully selected from Mount Gay Rum's reserves, Extra Old is the recipient of several Gold and Grand Gold awards from well-respected International Quality and Spirits competitions. Serve straight or on the rocks.

MANHATTAN HIDEAWAYS

INTERNATIONAL FLAVOR

The **Regal U.N. Plaza** located opposite the United Nations, is a distinguished East Side Manhattan hotel with spectacular views of the skyline or the East River from each room. It is also home of the aptly named Ambassador Grill, and site of an unrivaled international summer food celebration that lasts through August 31.

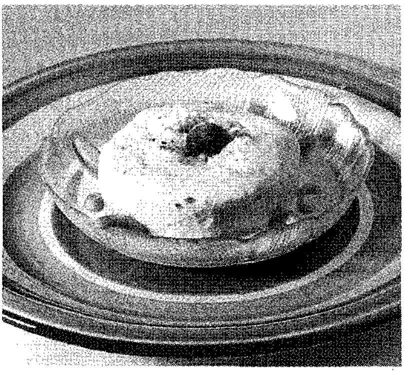
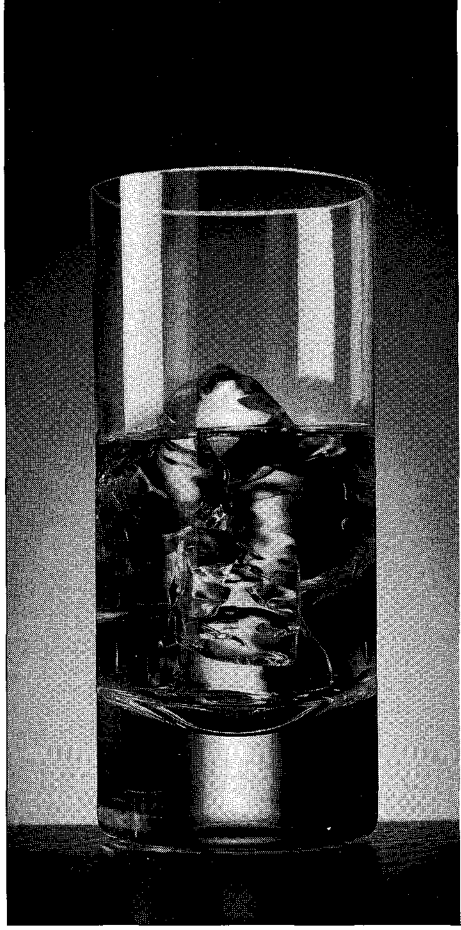


photo: Dan Muro

The optimist says:
"It's half-full."

The pessimist says:
"It's half-empty."

The opportunist says:
"Who cares? It's half-price!"



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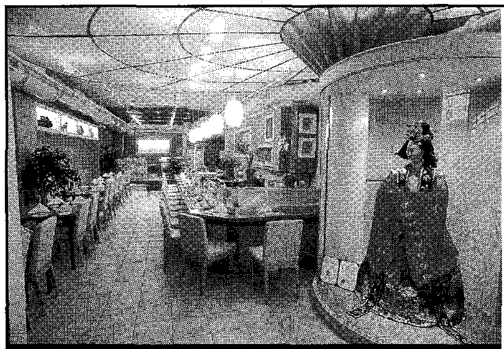

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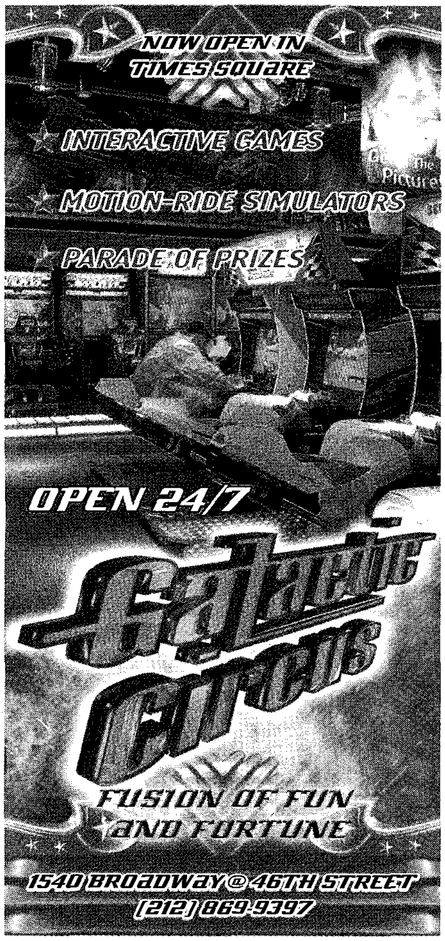

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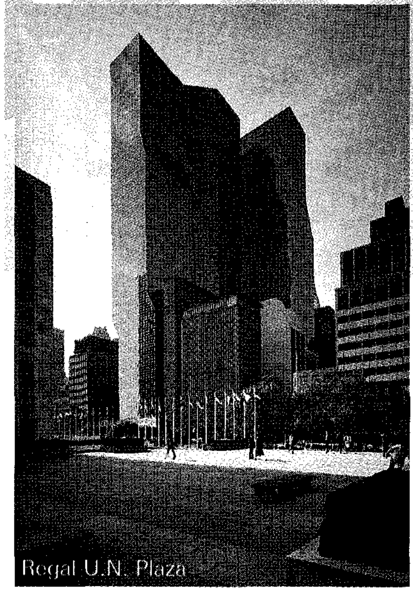
"The service is charming, the food is appealing, run by real people." Ruth Reichl, NY Times


Regal U.N. Plaza

The International Summer Buffet is a refreshing luncheon alternative. Selections vary daily and may include stuffed grape leaves from Greece, sushi rolls from Japan, Pork Vindaloo from India, a couscous salad from the Middle East, fresh pastas, and American deli sandwiches.

Beat the heat with Exotic Coolers. The Indian Lassi is a delectable combination of churned yogurt spiced with cumin, while the Morir Sonanado from the Dominican Republic, blends fresh orange juice, milk, and sugar.

The Regal U.N. Plaza guests enjoy superb amenities. Fitness buffs will love the only tennis court in a Manhattan hotel, the state-of-the-art fitness center, heated indoor pool, sauna, and massage services. Shopping, business meetings, and theatergoing are made accessible and stress free with complimentary transportation provided by the hotel.

Regal U.N. Plaza (Now a member of Millennium Hotels and Resorts)
One United Nations Plaza,
758-1234, 1-800-222-8888;
Ambassador Grill
702-5014,
www.regal-hotels.com

SUITE DREAMS

Four Manhattan hotels at half-price? It's doesn't get any better than this. Now through September 4, four of Manhattan's finest properties—both Inter-Continental Hotels and both Crowne Plaza hotels—are offering weekend packages with rates that are 50 percent off.

Guests will enjoy all in-house charges at half-off including dining, cocktails, parking, massages, telephone calls, in-room movies, and more. And that's not all. Weekend guests will receive 500 miles per stay with participating airlines and art lovers will adore the special museum package which includes an informative guide and over $50 of museum discounts from *Museums New York* magazine. Finally, guests may toast to their good luck with a complimentary cocktail for two. Your biggest decision is choosing:

Hotel Inter-Continental New York (111 E. 48 St., 755-5900) is a retreat in Manhattan's Midtown, just minutes from the city's best shopping and dining. Inter-Continental Central Park South New York (112 Central Park So., 757-1900) is an elegant respite with 18th century English manor décor, superb park views, just blocks from Fifth Avenue's magnificent stores.

Crowne Plaza Manhattan (1605 Broadway, 1-800-243-6969), in the heart of the theater district, is your ticket to the world's best theater, Radio City Music Hall, and Carnegie Hall. **Crowne Plaza at the United Nations** (304 E. 42nd St., 1-800-879-8836), is situated right near the U.N., within walking distance of the newly renovated Grand Central Terminal, and a short cab ride from the upper East Side's incomparable shops, dining, and art museums.

Inter-Continental Hotels NY,
www.new york.interconti.com;
Crowne Plaza Hotels and Resorts,
www.crowneplaza.com

EAST SIDE ELEGANCE

Spend a weekend in a posh Manhattan neighborhood. Check into **The Mark**, an elite hotel just steps from Central Park, New York's most distinguished museums, finest galleries, and most exclusive shops.

From the striking Art Deco façade, landmark copper tower, and brass flagpoles, to the neo-classical Italian style décor, unrivaled elegance and luxury distinguish The Mark's public spaces and private guest accommodations.

The Mark

Mark's bar is a uniquely cozy domain while Mark's restaurant is known for sumptuous cuisine and an ambience reminiscent of a chic London dining club.

This summer take advantage of the special suite rate of $399 per night and a special room rate of $299 per night (both rates based on double occupancy). These summer rates, available through September 4, include the famous "Mark" T-shirt, *The New York Times* every morning, and shuttle service to the theater on Friday and Saturday evenings.

Recently purchased by the Mandarin-Oriental Hotel Group, owners of the Oriental Bangkok and the Mandarin-Oriental Hong Kong, The Mark is now part of one the world's premier hotel companies.

The Mark
Madison Ave. at E. 77th St.,
744-4300, 1-800-THE-MARK,
www.mandarin-oriental.com

WEST SIDE LANDMARK

Spend a summer weekend where Lincoln Center's leading performers and artists stay. The historic Empire Hotel has been a West Side mainstay for over 100 years and has played host to many of the area's most exclusive social events.

The **Empire Hotel** combines old-world charm in the beautifully appointed lobby with classically designed guestrooms featuring such modern conveniences as voice mail and two-line direct telephones with dataports.

For performing arts lovers, the hotel is close to all the leading Manhattan venues for music, theater, opera, and ballet. Lincoln Center is across the street while Carnegie Hall and the Broadway theaters are just blocks away. World-class dining and shopping abound on the West Side.

The hotel is home to the West 63rd Street Steakhouse, located on the mezzanine, and the Iridium Jazz Club is right down the street. Fitness enthusiasts may use the New York Sports Club located close by or take a run in Central Park.

Enjoy the Empire Hotel's summer rate of just $159 per night through September 7.

Empire Hotel
44 W. 63rd St., 265-7400,
1-888-822-3555,
www.empirehotel.com

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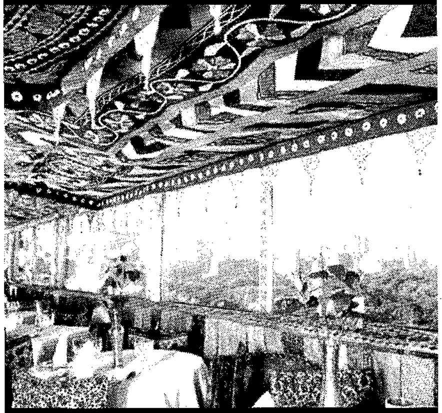

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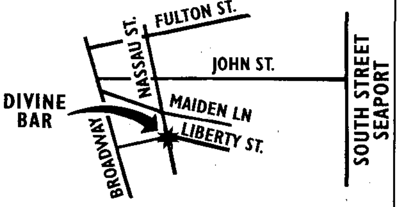

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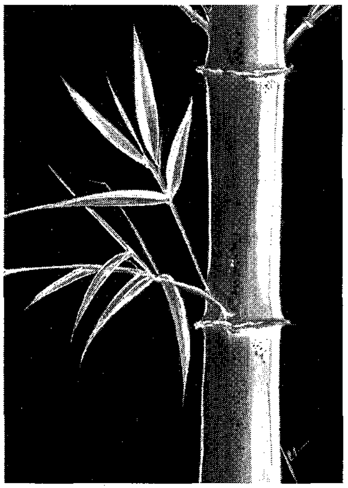

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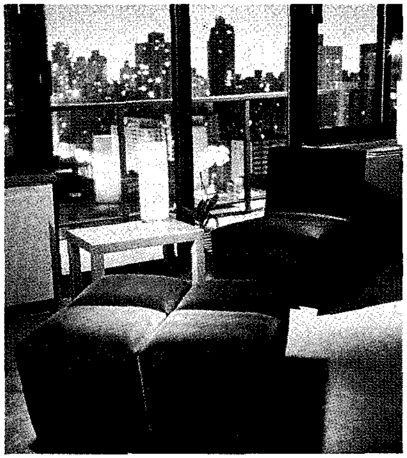
ous choice is **The Marmara-Manhattan**. This elegant modern high-rise features fully furnished apartments that range in size from studios to three bedroom units, most with balconies and wrap-around views. Residential in feel, The Marmara provides the services of New York's finest hotels including a concierge, 24-hour doorman, valet, laundry, and daily housekeeping.

A one-of-a-kind extended stay hotel that makes guests feel right at home, The Marmara is a favorite among professionals on long-term assignments, families who are relocating or renovating apartments, former New Yorkers returning for extended stays, and individuals seeking treatment at the city's premier medical establishments.



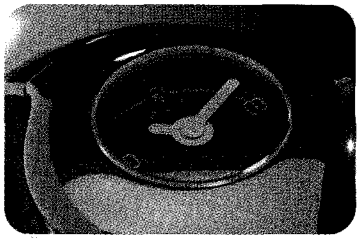
The Marmara-Manhattan

There is an exercise center on the premises, and guests are also given complimentary passes to use the nearby 92nd Street Y's state-of-the-art fitness facilities and pool.

Marmara-Manhattan
301 E. 94th St., 427-3100,
www.marmara-manhattan.com

GRAND CENTRAL GLORY

More than just a commuter hub, **Grand Central Terminal** has been lovingly restored to its former glory and is now one of New York's most exciting and diverse destinations for shopping and dining.



IT'S ABOUT TIME

This summer's boldest new wrist accessory is the exciting and dramatic Xeramo watch from **Rado**, long recognized for its distinctive watch designs and use of innovative materials. The Xeramo is made from scratchproof high-tech ceramics and protected by a sapphire crystal.

The Xeramo, available for both men and women, introduces a distinct, rounded form and the bracelet elements join together smoothly into the rounded watchcase. The watchstrap comes either in a shiny, black ceramic bracelet or a cool anthracite colored leather strap. The hour and minute hands are dynamic and complement the watch perfectly.

The Xeramo with leather strap is available for $590 and the ceramic bracelet for $790.

www.xeramo.com

The dining choices at Grand Central Terminal are drawing crowds and rave reviews. On the main level are two of New York's most renowned restaurants: Michael Jordan's The Steak House N.Y.C. and Métrazur. The Campbell Apartment, accessible opposite the entrance to Michael Jordan's, is a chic cocktail lounge open to the public and available for private parties. Originally the private office and salon of the 1920s tycoon, John W. Campbell, this unique space has been restored to its original splendor.

The world famous Oyster Bar & Restaurant, a classic in Grand Central, is intensely popular. The lower level has been turned into a dining paradise with 16 of the total 20 venues now open for sit-down restaurant service or takeout which can be enjoyed café style in the retro train style pullman cars or comfortable armchair seating in the center of the dining concourse. Experience everything from Two Boots Pizza to Zócalo Mexican restaurant here.

Grand Central Terminal is now a world-class shopping mecca with over 50 upscale retail establishments. Kenneth Cole, The J. Peterman Company, and Banana Republic greet visitors on 42nd Street. Inside, an eclectic mix of stores strategically located throughout Grand Central Terminal sell fine leather goods, fresh flowers, stationary, wine, books, chocolates, fragrances, eyewear, chocolate, and more. Grand Central Market is a European style food hall with an irresistible selection of poultry, fish, fruits, vegetables, cheese, pastry, and breads.

Grand Central Terminal,
42nd Street at Park Ave.,
www.grandcentralterminal.com

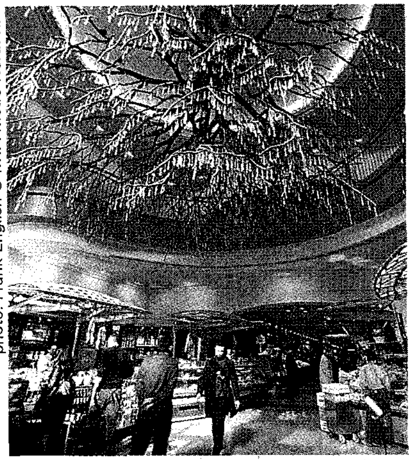
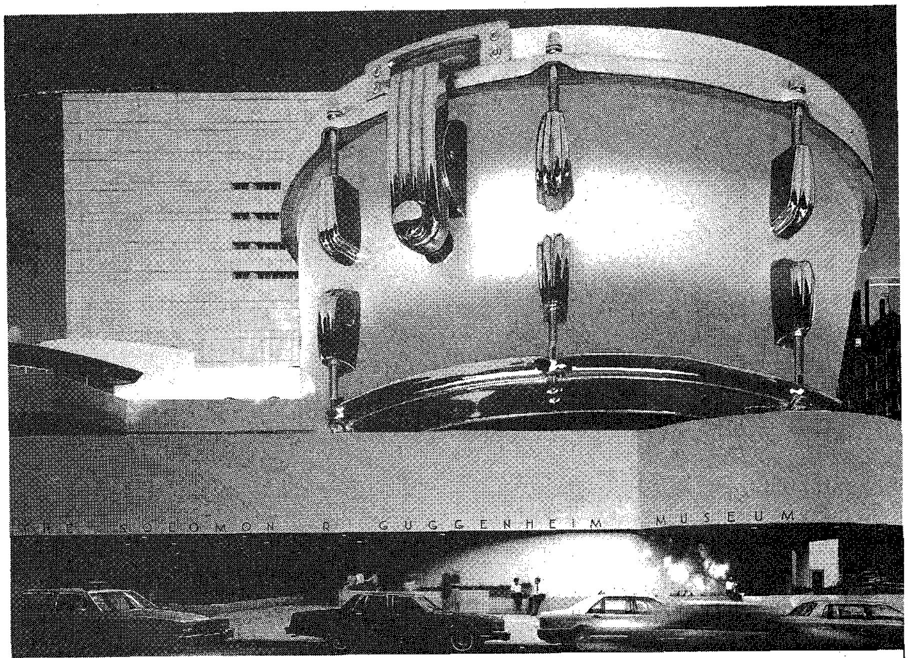


photo: Frank English © MTA Metro-North RR

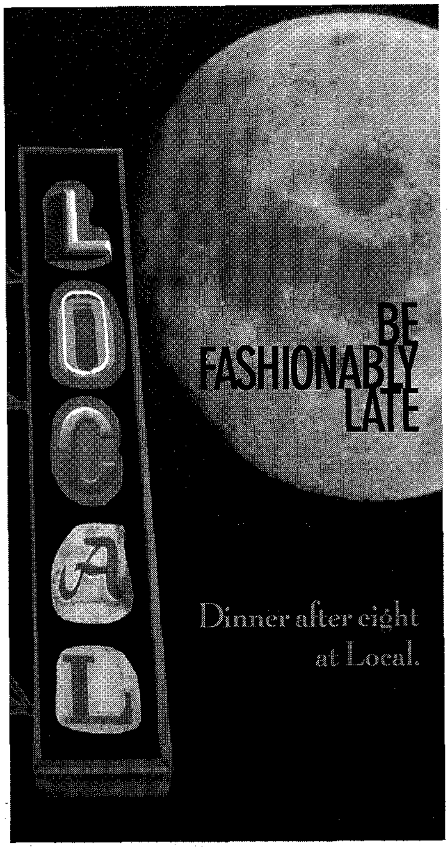
Grand Central Terminal



WORLDBEAT JAZZ AT THE GUGGENHEIM

Jazz and cocktails in the Frank Lloyd Wright Rotunda, every Friday and Saturday, 5–8 PM • 5th Ave at 89th St • 212 423 3500 • www.guggenheim.org

Guggenheim MUSEUM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Ruth Reichl, WQXR

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COOL EXHIBITS

PULITZER PRIZE PHOTOGRAPHY

One of the most fascinating and moving exhibits on display this summer is *The Pulitzer Prize Photographs: Capture the Moment* at Newseum/NY (through September 23). This is the first and largest U.S. exhibition ever to bring together Pulitzer Prize-winning photographs from 1941—the first year photographs were eligible for the prestigious award-to today. Over 100 photographs and the memorable stories behind them are featured. Many are instantly recognizable news photos that have been emblazoned on the public consciousness for decades.

Located at the corner of Madison Avenue and 57th Street, **Newseum/NY** is a photojournalism gallery open free to the public that features exhibits, lectures, films, and other programs designed to broaden the public's understanding of journalism and First Amendment issues. It's a branch of Newseum in Arlington, VA, the only interactive museum of news.

Newseum
580 Madison Ave., 317-7503,
www.newseum.org
Open 10 a.m.-5:30 p.m., Mon.-Sat.

photo: Joe Rosenthal, Associated Press

1945, Iwo Jima, South Pacific

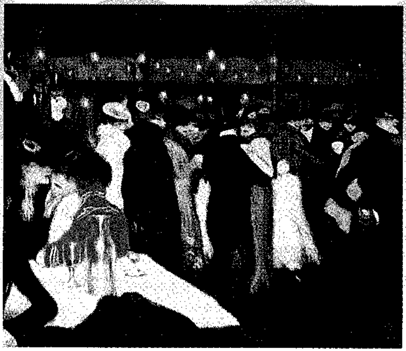


photo: Solomon R. Guggenheim Museum

Pablo Picasso, *Le Moulin de la Galette*

ART AT THE CROSSROADS

This summer the **Solomon R. Guggenheim Museum** provides an exciting roster of exhibits and live performances. A major exhibit, *1900: Art at the Crossroads* (through September 10 at the Fifth Avenue location) showcases the multitude of artistic currents which were converging at the beginning of the 20th century. The exhibit involves 250 works by over 170 artists from 26 countries. Arranged along several major themes, the exhibition features the works of different artists and schools and contrasts the accepted 19th century academic tradition with the emerging avant-garde. More than just a look at the evolving artistic views, the exhibit provides an historic view of the period.

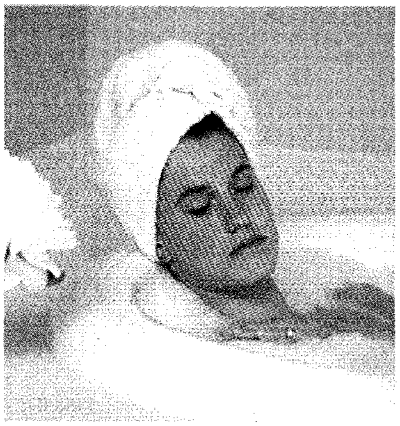
Relax with a cocktail Fridays and Saturdays, 5 p.m.-8 p.m., as you listen to artists who participate in WorldBeat Jazz in the Guggenheim rotunda. In July, accordionist Rob Curto performs the music of Django Reinhardt's early French swing waltzes. In August WorldBeat Jazz features Peter Ecklund who plays coronet and trumpet and composes original music that mixes jazz of the 1920s with traditional music.

Families will love the Super Sunday Family Performance on July 23 at 4 p.m. The Catskill Puppet Theater Company will perform *The Villains' Moustache*, a lively action-packed trip to the era of ragtime music and old-time melodrama featuring colorful, 2 1/2 foot tall animated puppets. **Solomon R. Guggenheim Museum 1071 Fifth Ave., 423-3500, www.guggenheim.org**

SUMMER BEAUTY

TAKE IT ALL OFF

If showing more skin is part of your summer plans, pay a visit to ***completely bare***, a cozy Madison Avenue spa providing state-of-the-art skin care and hair removal treatments. Summer's newest treatment for face polishing is the Derma-Beam Facial, which uses light pulsation to polish the skin and eliminate brown spots, wrinkles, sunspots, and broken capillaries. For the most effective hair removal, completely bare specializes in the Epi-Light® Permanent Hair Reduction System, for all skin colors, which uses photo-epilation to remove unwanted hair from lips, bikini, or any other area.



A new ***completely bare*** opened in April in Scarsdale. To celebrate, *New York* Magazine readers will receive a

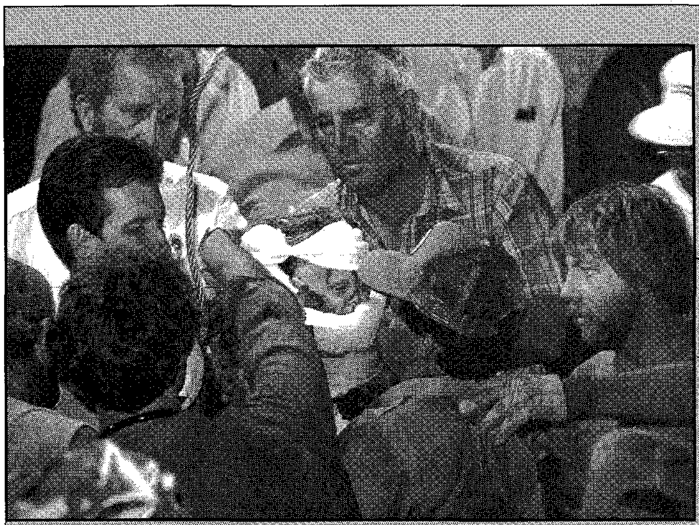


Photo by Scott Shaw, © Odessa American

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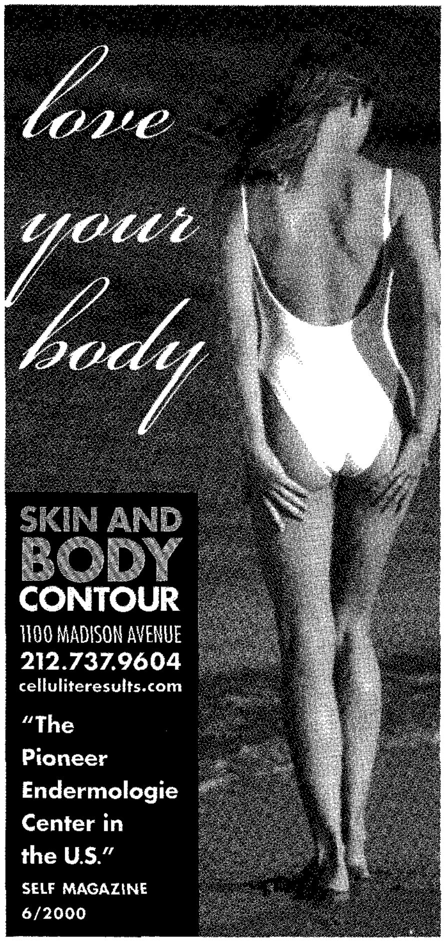

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completely bare
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BODY BY DESIGN

For the body you want, go to the experts at **Skin & Body Contour** for the latest treatments administered by highly trained professionals. Owner Denise Margulies pioneered the FDA-approved ENDERMOLOGIE® in this country, a noninvasive complete body contouring system that reduces cellulite, breaks up fat, and aids in the production of collagen and elastin. Skin & Body Contour was the first establishment in New York to use the CELLUM6®—the newest technology for applying ENDERMOLOGIE.

Denise recommends the Epicuren Facial, a completely natural enzyme mask that rejuvenates, moisturizes and lifts the skin, as well as the acupuncture face-lift. Skin & Body Contour also offers acupuncture for weight loss, laser hair removal, Micro-Dermabrasion (crystal facial), and the seaweed silkening wrap (highly recommended after ENDERMOLOGIE!).

New York Magazine readers will receive a 10 percent discount off any treatment through August 31.
Skin & Body Contour
1100 Madison Ave., 737-9604,
www.skinandbodycontour.com

BEAUTY ITALIAN STYLE

Expect something different at the elegant **Riccardo Maggiore Salon**. The personalized, attentive service starts the moment you enter this clean, uncluttered oasis of beauty and are welcomed with a robe and offered tea or cappuccino. Before any service commences, your specialist consults with you on your lifestyle, personality, and the image you want to portray. If your appointment involves both a cut and color, your stylist and colorist will work as a team to achieve the desired look. The result will be a high-style, low-maintenance haircut that will take you from day into evening with ease and confidence.

Riccardo Maggiore Salon offers a complete and convenient line of beauty treatments including make-up applications and lessons, nail and skin care services, and waxing. This summer, clients can extend the time in between waxings by requesting a special Propil treatment that inhibits hair growth.

Clients who come in for a haircut or color this summer will receive a complimentary Summer Revitalizing Hair Treatment.
Riccardo Maggiore Salon
18 W. 56th St., 586-6482,
www.riccardomaggiore.com
(Web site available in August)

CRYSTAL CLEAR BEAUTY

At **Lia Schorr Skin Care** an expert and caring staff treats women and men to the most advanced beauty, skin care, and body treatments. This summer Lia recommends two new treatments designed to combat the effects of the sun. The new Crystal Peel, using the Crystal Micro-Dermabrason System, employs crystals to massage the skin and remove dead cells. Usually $200, the Crystal Peel will be available to *New York* readers at $175 or, for a greater savings, a package of seven treatments is $875 through August 31.

Also new this summer is the Oxygen Treatment. A combination of vitamins suited to an individual's sskin type is misted onto the face, leaving the skin radiant and refreshed. Priced at $90 per treatment, *New York* readers will pay only $80 through August 31, or $450 for a package of seven.

Pregnancy massage is also on special. Normally $70, the massage is $65 for *New York* readers through August 31. The Reflexology Foot Massage, priced at $50, will be available to *New York* readers for $43.

Lia Schorr Skin Care
686 Lexington Ave.,
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www.liaschorr.com

CROWNING GLORY

While hair loss is an inevitable and even devastating rite of passage for some men and women, the experts at **New York Hair Restoration Surgicenter** use state-of-the-art surgical techniques to restore permanent hair growth.

Patients are individually evaluated and treated according to a plan developed for them by Medical Director, Robert Bonvino, M.D. The surgery involves transplanting the hair from a donor site on the client's head where there is healthy hair growth to the area where the patient is losing hair. Once the surgery is complete, the results of the transplants take up to six months for the full results to become noticeable.

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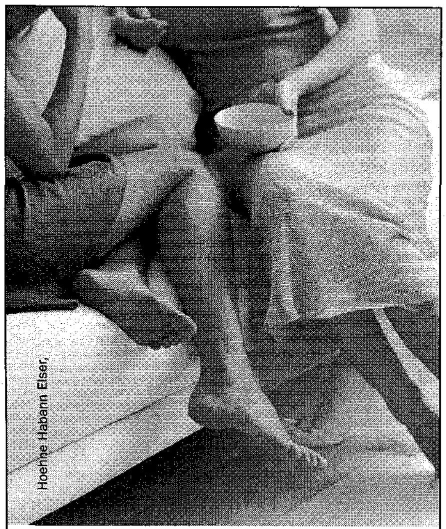

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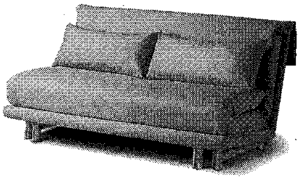

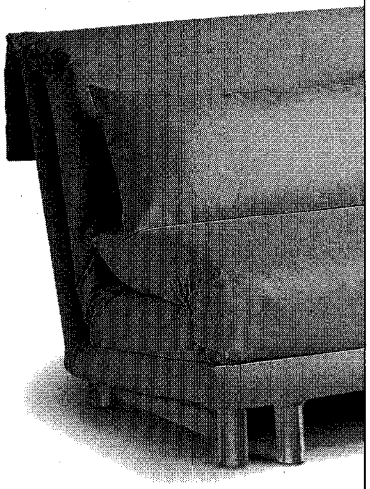

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SUMMER AT HOME

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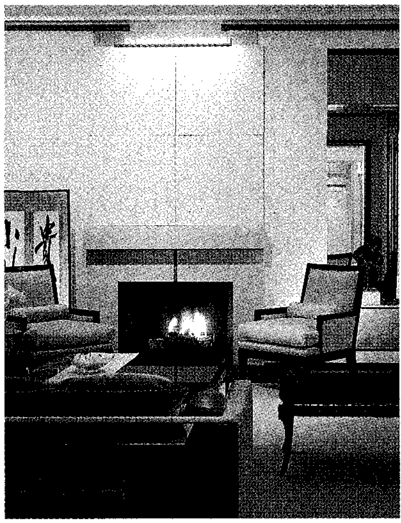
photo: Scott Francis/Esto

Dineen Nealy Architects/
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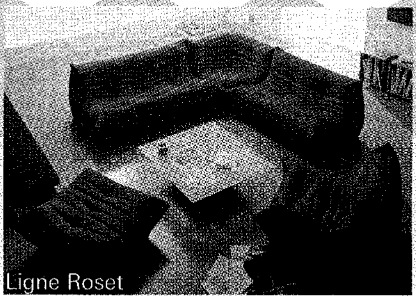
Ligne Roset

Quality, flexibility, and modernity are the hallmarks of Ligne Roset along with the "classic collection pieces," and the 2000 collection is no exception. The "Tribu" collection by *Mourgue includes a majestic* sofa and chaise, which are the epitome of comfort and style with adjustable arms and back and removable cushion covers. Other exciting lines include the "Opium" collection and "Nomade Express" sofa bed by Didier Gomez, the "Parallele" home office by Peter Maly, the "Kloc" floor lounger by Kristian Gavoile, and "Lights" by Jean-Marie Massaud.

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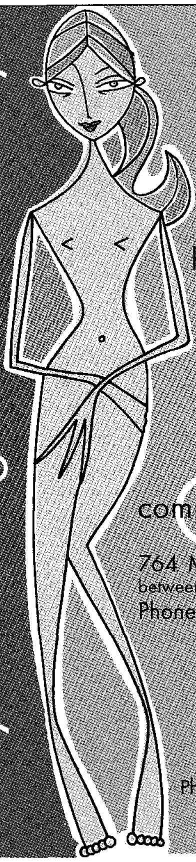

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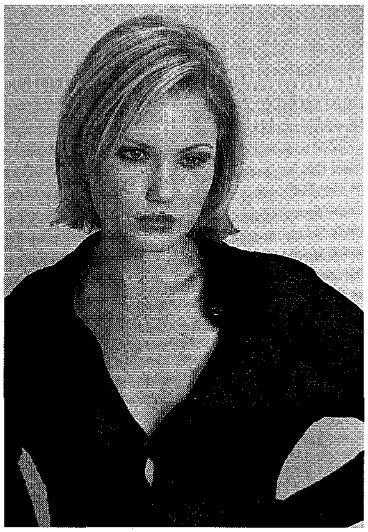

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Rogers' second book, *The New Talk Power: the Mind/Body Way to Speak Without Fear* (Capital Books, August 2000) provides step-by-step instruction designed to eliminate the problems of speaking distress and master the art of public speaking.

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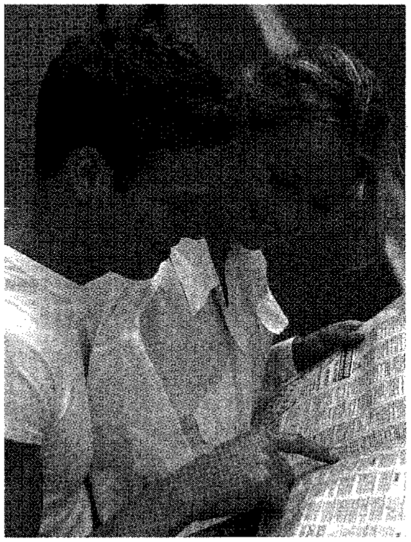

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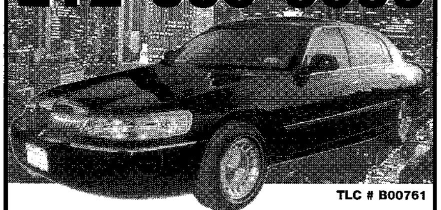

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Dr. Schwartz, a Research Associate Professor of Surgery (Speech Pathology) at NYU Medical School, has made his book, *Stutter No More*, available for free on the NCS Web site where the seminar schedule is featured.

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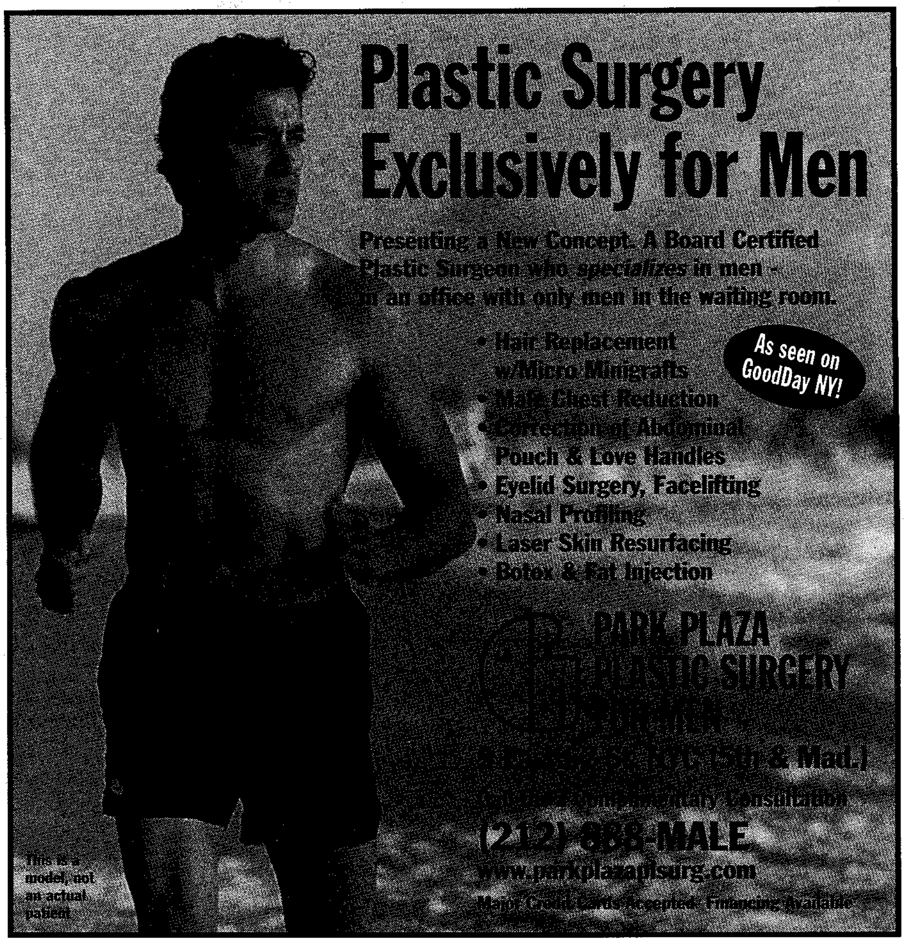
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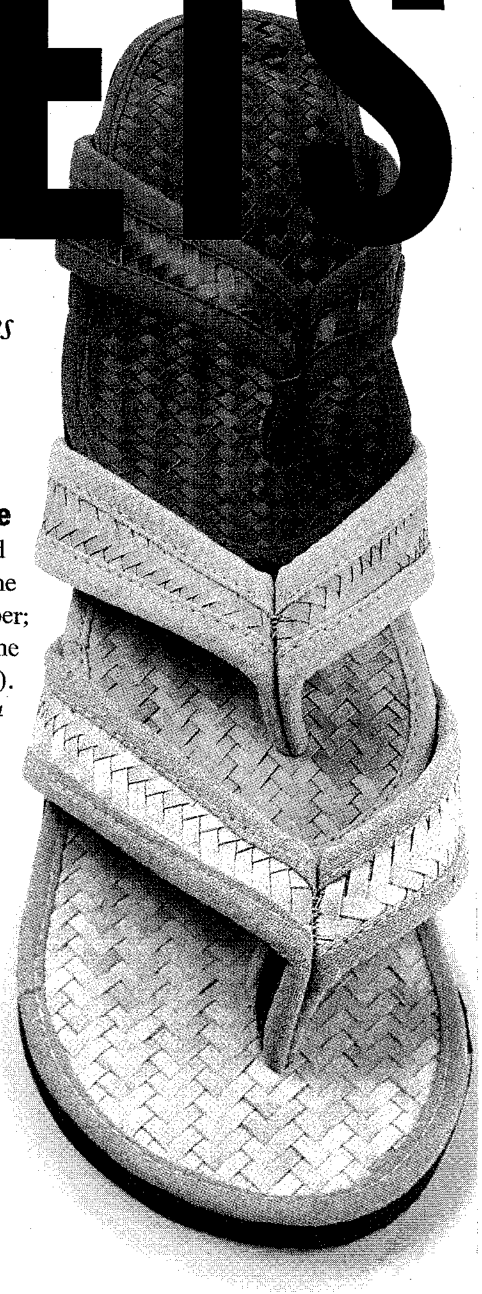
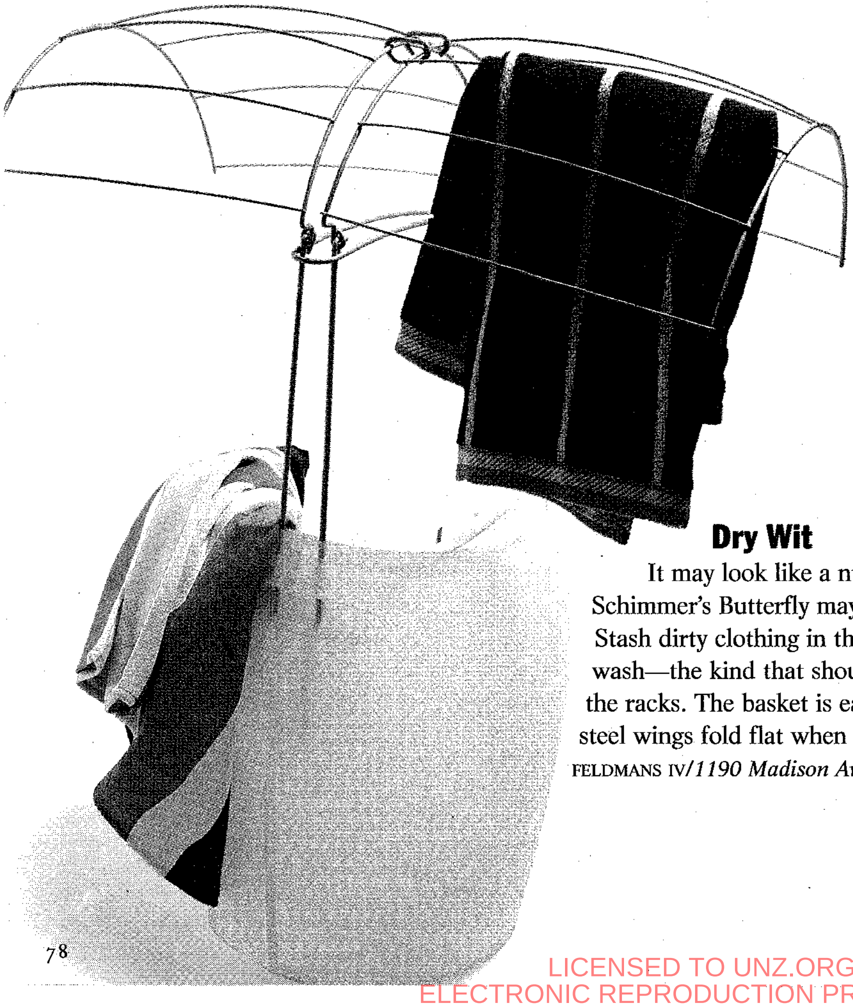
BY CORKY POLLAN



On the Flip-Flop Side

Forget stiletto-heeled sandals—flip-flops are the shoes of the moment, and August Moon wants little ones to be as fashionably shod as their moms. The Arizona company's thongs are handwoven in Indonesia of vegetable fiber; they have rubber soles and come in lots of summery brights. They also come small enough to fit 3-year-olds and large enough for adults ($12).

E.A.T. GIFTS/*1062 Madison Avenue, near 80th Street/212-861-2544*



Dry Wit

It may look like a nutty Rube Goldberg contraption, but Sven Schimmer's Butterfly may take care of many a wash-day hassle. Stash dirty clothing in the ample laundry basket; hang clean wash—the kind that should never see the inside of a hot dryer—on the racks. The basket is easy to assemble, and the two galvanized-steel wings fold flat when not in use ($59.99).

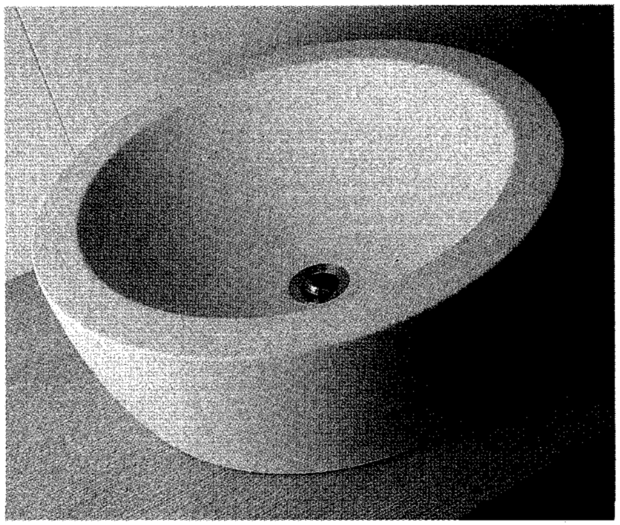
FELDMANS IV/*1190 Madison Avenue, at 87th Street/212-289-2026*

Send shopping questions to Corky Pollan, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999.

Home-Design Depot

Most likely, those kitchens you've lusted after in the shelter magazines were all from Boffi. Since its founding in 1934, the family-owned Milan company has been known for kitchens that are technologically advanced and obsessively organized. Until now, the to-die-for units were only available through decorators, but the company has just completed a loft-size duplex outpost on Greene Street that's open to all. Though this is not the spot to pick up an over-the-counter cabinet (everything here is custom), you and one of the in-house designers could put together a kitchen to rival those in the magazines. Somewhat more accessible (though still pricey) are bathroom fixtures, like Claudio Silvestrin's Adda, a ceramic washbasin enameled in glossy white. Silvestrin, an Italian-born, London-trained minimalist, employs rigidly simple geometric forms, yet his sinks and tubs are surprisingly romantic ($839).

BOFFI SOHO/*31½ Greene Street/212-431-8282*



Pruning Gears

Fendi may be the name for handbags, but Fiskars is it for garden tools. The Finnish company has devised a gear for its pruner and lopper, which means trimming tasks may no longer be so onerous. The implements are made of Nyglass and ultrahard stainless steel with replaceable blades of Xylan-coated steel to lessen friction and resist rust ($35 each).

THE MOMA DESIGN STORE/
44 West 53rd Street/212-767-1050

Haute Tote

Anything from Moss, a mecca for innovative design with an intellectual slant, has got to be different: These backpacks from Equipaje don't disappoint. Though inspired by supermarket bags, they're sturdier (made from plastic-coated polyester) and a whole lot snazzier. And unlike those others, they have three little rubber snaps to keep goodies from falling out ($45; in orange, blue, black, and yellow, too).

MOSS/*146 Greene Street/212-226-2190*

SALES & BARGAINS SHYAMA PATEL

Frock Options

Little nonblack dresses: *Though you may wear these sunny summer slips every day, they're anything but basic. And they're* **the best way to show off a tan.**

Strap hangers: From left, sundresses by H&M, Warehouse, XOXO, Zara, Express, and Madison.

SEXY, SLINKY SUNDRESSES MAY BE timeless, but they're the last thing you want to spend real money on—sweat, smoke, and spilled margaritas are likely to wreck them after a few nights out. Luckily, some of this summer's splashiest choices are almost disposable—with prices as low as $25, they're as easy to toss as they are to love.

Strappy styles are warm-weather staples. On weekends, you'll live in **H&M**'s classic slipdress with dainty ruffles at the neck ($25). At night, try shiny fabrics with big prints. Synthetics stand in for silk at a fraction of the price: We adore **Madison**'s psychedelic blue one ($26 at Madison—our favorite new source for inexpensive, trendy clothes) and a sophisticated paisley from **Warehouse** ($39.99). **EXPRESS**'s silk version has a sexy asymmetrical hem and an of-the-moment abstract floral print ($58).

For retro flair—think Catskills 1962—we love halter-neck dresses, even if they don't accommodate bra straps. Try a graphic-printed rayon style with a sharp, tie-side neckline from **Zara** for the office ($45) and pack **XOXO**'s sexy Hawaiian-print number for the beach ($48).

H&M, 640 Fifth Ave., at 51st St. (212-489-0309); Madison, 290 Madison, near 41st St. (212-447-9740); Warehouse of London (for locations, call 212-941-0910); Express (for locations, visit www.expressfashion.com); Zara (for locations, call 212-868-6551); XOXO (for locations, call 212-334-6708).

Picks of the Week

Rubin Chapelle's sharp, architectural women's summer clothes (sold at Barneys) are 50 to 70 percent off, from $35–$150. Sizes 2–10. *133 W. 25th St., seventh floor west (212-367-8061); A.E., M.C., V.; Thurs.–Fri. 1–7:30; 7/13–7/14.*

Suarez bags and shoes—classic shapes in Italian leathers and exotic skins—are up to 70 percent off. Bags are from $50–$1050. *450 Park Ave., near 56th St. (212-753-3758); A.E., M.C., V.; Mon.–Fri. 10–6, Sat. till 5; 7/10–7/29.*

Intermix is clearing summer stuff from designers like Catherine, Anna Sui, and Kate Spade at 50 to 70 percent off, from $30–$200. *125 Fifth Ave., near 19th St. (212-533-9720); 1003 Madison Ave., near 78th St. (212-249-7858); A.E., M.C., V.; call for hours; 7/14–8/14.*

A Pea in the Pod is taking up to 75 percent off trendy designer maternity wear. Prices are $30–$200. *625 Madison Ave., near 58th St. (212-826-6468); A.E., M.C., V.; Mon.–Fri. 10–7, Sat. till 6; 7/10–7/15.*

Selima stores—Bond 07 (clothes), Selima Optique (glasses), and Le Corset (lingerie)—are all marking 50 to 75 percent off most stock. *Call for locations and hours: Bond 07 (212-677-8487); Selima Optique (212-343-9490); Le Corset (212-334-4936); 7/14–7/31.*

Les Petits Chapelais's French kids' clothes and accessories are 50 to 75 percent off ($5–$58). Sizes 0–8. *210 W. 107th St., Suite 4D (212-662-5538); cash only; Wed.–Fri. 10–6, Sat. till 4; 7/12–7/15.*

The Metropolitan Museum of Art Store sale has seconds of objets, tableware, and jewelry—great for gifts—at half price. *Fifth Ave. at 82nd St. (212-879-5500); A.E., M.C., V.; Tues.–Thurs., Sun. 9:30–5:15; Fri.–Sat. till 8:45; 7/11–7/23.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Photographed by Michele Gastl.

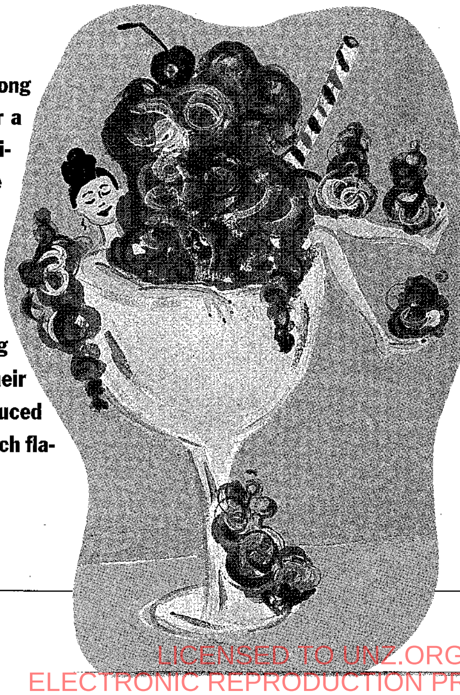
BEAUTY

Door-to-Door Diet

High protein–low carb diets may help you drop pounds quickly, but who wants to spend the summer calculating the grams of carbs in an orange? Now several food-delivery services will do the math for you and bring three squares a day to your door. "One of a Kind," from the Madison Square Club (212-683-1836), counts Naomi Campbell, Heidi Klum, and James King as customers. Breakfast choices include a protein shake with yogurt and fresh fruit; lunch, a sesame-crusted salmon on cabbage slaw ($50 per day for three meals, plus $10 delivery). Though based in L.A., nutritionist Carrie Wyatt's Diet Designs (310-253-9079) has a devoted New York following, to which she overnights fare like Chilean sea bass with papaya sauce and tropical rice ($46 per day). Zone Perfect (888-350-7557), which ships from Long Island, offers more standard diet stuff but superb lo-cal cheesecake and puddings ($34.95 per day). As if it matters: In this weather, slipping out for a taboo ice cream is unavoidable.

Chocolate Soap

Some long for a bath filled with milk; others prefer a bath filled with milk chocolate. Serendipity 3, the restaurant that introduced the "frozen hot chocolate" confection back in the fifties, now brings us a bath-and-body gel by the same name. Unlike the sticky original, the gel cleans, moisturizes, and leaves you with the intoxicating scent. For those who'd rather taste their chocolate, Serendipity has also introduced frozen-hot-chocolate lip gloss—all the rich flavor and far fewer calories.



BY BETH LANDMAN KEIL

Full-Body Saks

Saks Fifth Avenue is hoping to become a little more intimate with you. Like the Gap and Banana Republic before it, the clothing mecca has just launched its own line of bath and home products. Called 5/48 (for five weekdays and 48 weekend hours), the line includes soap, room spray, body lotion, the ubiquitous scented candle, and everyone's new urban necessity—antibacterial wash. All ideal for those shopaholics whose idea of heaven is living in a department store—24-7.

5|48
AMBIANCE
SPRAY
5|48
DAILY
MIST

Open Wide and Say Spa

"I won't fill cavities anymore; it's just not economical," one Manhattan dentist sheepishly admits. In dentists' offices across the city, the whir of drills is being replaced with soothing spa sounds. At Dr. Lana Rozenberg's office, which she now bills as a "dental day spa," aromatherapy candles burn in the waiting room, and warm neck packs, emitting a comforting scent reminiscent of rice pudding, ease the tension. After a prophy jet-power cleaning (in which teeth are blasted to remove stains), a jaw massage is administered and herbal tea is served. Dr. Jeff Golub-Evans recently turned a portion of his practice into the "SmileOasis spa," which offers hydro gum massage and a range of whitening procedures, and at the office of Dr. Marc Lowenberg and Dr. Gregg Lituchy, patients receive neck-and-shoulder massages and reflexology. Of course, if you *do* get a cavity, you might prefer novocaine to shiatsu.

MOVIES **PETER RAINER**

Treacly Kid Stuff

Bruce Willis runs into his 8-year-old self, and it's a letdown; Rocky and Bullwinkle get the post–Cold War blues—and that's a letdown, too.

Disney's The Kid IS THE OFFICIAL TITLE OF THE new Bruce Willis movie, in order to distinguish it, I suppose, from Charlie Chaplin's *The Kid*. Disney should be so lucky. It's the latest in a burgeoning lineup of Hollywood movies portraying bighearted, yearning, family-minded men, including films as disparate as *Frequency, The Patriot, Gladiator,* and *Big Daddy*. Willis plays Russ Duritz, a smirky, caustic image consultant who makes a highly lucrative living bossing important people around; single and childless, he's on the verge of turning 40 when he starts to catch fleeting glimpses of a plump 8-year-old and thinks he's hallucinating. It turns out that Rusty (Spencer Breslin) is Russ's very own 8-year-old self magically transported to the here and now. Once over the shock, the two compare disappointments: Rusty is annoyed that his older self doesn't have a dog, that he isn't a pilot; Russ is mortified to be reminded of the cowardly loser he thinks he was. Guess which one of these two gets a total makeover?

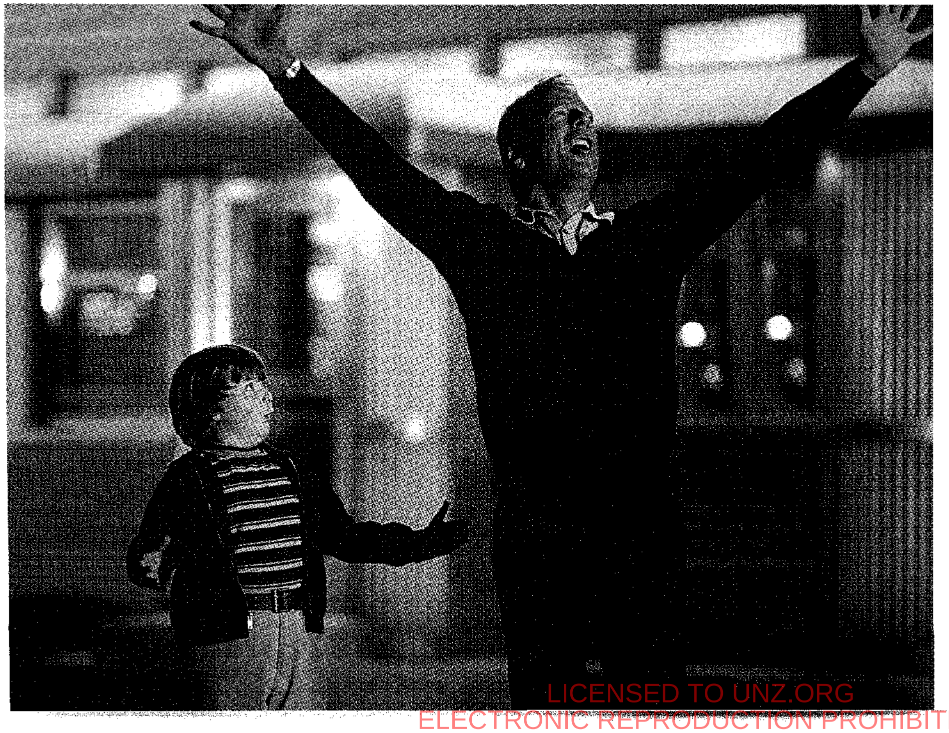
Despite the two-ton whimsy, the basic premise is promising: Who wouldn't, on some level, want to reconnect with the kid he or she once was? The problem here is that the director, Jon Turteltaub, and his screenwriter, Audrey Wells, play things out almost entirely as a life lesson. Russ is ashamed of who he was, and so, naturally, he must be made to realize that he wasn't so bad after all and that the walled-in creep he has become isn't the real him. Russ turns out to be a sensitive kind of guy, with a soft spot for puppies and his (sort-of) girlfriend Amy (Emily Mortimer). She sees in the outer adult the inner child. Or maybe it's the other way around.

Turteltaub is aiming for a *Christmas Carol*–style classic. Russ the Scrooge looks back on who he was and reforms not only his present but his future. (Did I already mention that there's a pooch in that future?) The point seems to be that you have to accept, and love, who you are, but the point is smudged since Russ, through a bit of time-travel trickery, gets to rework his own childhood-defining moment and punch out some grade-school bullies. Interlarded with all this inspirational twinkliness is some standard Psych 101: The traumatized kid's inability to defend himself has resulted in gross overcompensation. The bullied has become the bully. In order to be a caring individual now, Russ needs to go back in time and fight.

The Kid operates on the assumption that the children we once were are the essence of who we are, and that, by not coming to terms with our inner dweeb, we're just making ourselves miserable no matter how successful we may become. I wish the filmmakers had taken a less gaga route: What's infuriating about people isn't the ways they've changed but the ways they haven't. *The Kid* might have been a lot funnier, and less homiletic, if it had shown Rusty to be a pint-size jerk instead of a chubby-cheeked charmer.

Although Russ and Rusty are technically the same person, the relationship comes across essentially as father and son. Rusty's unruliness is squarely in the standard precocious-tyke mode; Russ's exasperations with him have a sitcom familiarity. (In those sitcoms, the kid is always wiser than the parent.) Russ's actual father is shown to have been a closed-off man himself, and Russ's mother died when he was young; in that curious logic by which Hollywood operates, Russ implicitly forgives his estranged father by accepting the boy he, Russ, once was. His conflicts are cured. Love makes him whole.

The Kid offers up a drippier variation of the latest movie cliché: the tough guy who, in loving his progeny, reveals a tender heart. In *The Patriot,* it is Mel Gibson's love for his family, for his children, that sets him off on the bloody road to righteousness; in *Gladiator,* we are subjected to the numerous meltingly delicate family reveries of Russell Crowe; in *Frequency,* a cop reunites with his long-dead firefighter father across time and ends up reconstituting his own life and saving his dad. Fatherhood is being used as a tenderizer in movies about manly men. The bonding rit-



Thin man: Willis, with his chubby childhood self (Spencer Breslin), in *Disney's The Kid*.

Photograph by Frank Masi/SMPSP.

ual in *The Kid,* despite its sitcom trappings, is carried out with great solemnity, and Bruce Willis wears a long face throughout, as if he were trying to channel his performance from *The Sixth Sense.*

All this heavy-duty gooeyness about tough-tender guys is basically old-style Hollywood sentimentality in a new context. What these films are perhaps symptomatic of is the male-achiever version of having it all: The macho commanders of the corporate era have figured out that there may be more to life than raking it in and bossing people around, so now they want to be thought of as caregivers, husbands—homebodies. Except the gladiators, both old and new, in these movies rarely have a fulfilling connection with any woman, at least not until the fadeout. Women don't have much to do in these films except react to the guys with appropriately dewy sympathy; after all, they're *women.* The primal relationship is generally between man and boy, father and son, or else some domestic arrangement that is more of a faded memory than a reality. Even in a familial setting, the men are essentially loners, and that's also a part of the films' ersatz romanticism. These guys most likely are too damaged to be successful fathers and husbands, but at least they are made to know what they're missing, and what to reach for.

It's too bad that Bruce Willis isn't playing a movie producer in *The Kid* instead of an image consultant; if he were, the film's self-serving sentimentality might really have rocked. We're still left with a lulu of a high-concept weepie: A man searching for his inner child literally finds him. But I'm not all that impressed. After all, Hollywood has never had much of a problem locating its inner child. It's the inner adult who's always been AWOL.

In brief: In **The Adventures of Rocky & Bullwinkle**, which mixes live action and animation, Robert De Niro plays Fearless Leader, and he gets to recap his "You talking to *me*?" speech from *Taxi Driver.* Rather than seeming impious, this rendition is the film's comic high point, even though most children in the audience won't get the comedy. If we're going to be recycling great movie bits, I suppose it's best if the original players are doing the recycling. Besides, De Niro's acting lately could use some lightening up, and his pomaded meanie here looks like an actor's holiday. The film itself, which also features Jason Alexander and Rene Russo as Boris and Natasha, is enjoyable but a mixed bag—not quite kiddie-ish enough for the kids and not quite brainy enough for their parents. ▬

Peter Rainer's reviews are available at **newyorkmag.com**.

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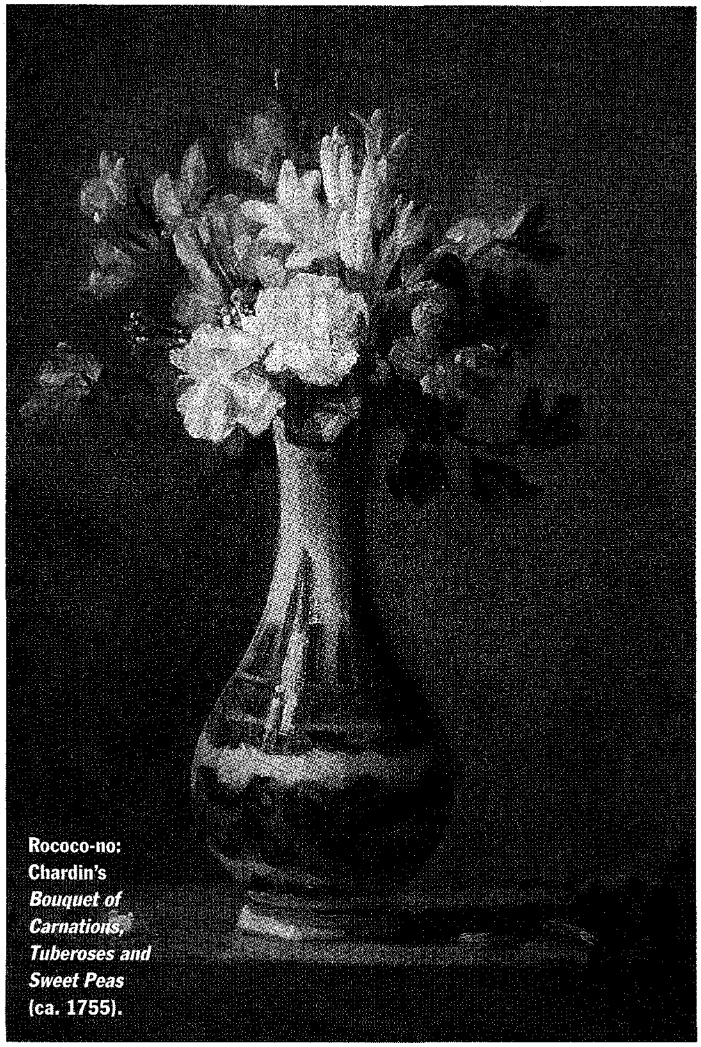
ART MARK STEVENS

The World in a Pot

In the humble still lifes of Chardin—many painters' favorite painter—you can find everything you need to know; it's the fleeting moments that matter in Sargent.

IN AN AGE OF EXCESS, JEAN-SIMÉON CHARDIN WAS A miracle of sobriety. The sugary confections of the rococo did not sweeten his art; the high-flown rhetoric of history painting did not aggrandize it. Instead, Chardin (1699–1779) gave himself to the still life, regarded in those days as the lowest genre of painting, and to the depiction of quiet interior scenes of harmonious domestic life. And yet no one in the history of art is more admired among painters and serious connoisseurs; they find in his rendering of pots and pans, plums and rabbits, governesses and children, something ineffably important and mysterious. What accounts for this passionate admiration? Excess is usually more seductive than sobriety, and in the hands of most artists, the restraint of a Chardin would become the occasion for ostentatious displays of humility or sentimental sermons about "what really matters"—in short, for earnest moralizing.


Rococo-no: Chardin's *Bouquet of Carnations, Tuberoses and Sweet Peas* (ca. 1755).

The exhibition **Chardin**, which recently opened at the Metropolitan Museum of Art, offers a once-in-a-generation opportunity to explore this unassuming artist's powerful claim upon the imagination. Any explanation of his effect begins—but does not end—with his genius for rendering. The show of 66 works, which was selected by Pierre Rosenberg of the Louvre, includes examples from both his early and his late still-life styles. Though a trained artist and academician, Chardin—from the beginning—did not simply depend upon the tricks of the trade to depict an object. His eye did not require those filters. He painted directly from life, with the rabbit or dish of peaches in front of him, as if to discover for himself what lay there. As a result, he seemed, like all great artists, fundamentally self-taught. He would discover in his own way the lacy texture of a cantaloupe or the dusky purple of a ripe plum. He would explore with a disinterested rigor the clotted fur in the wound of a dead rabbit: It was a challenge to convey that sensation of damp and dry.

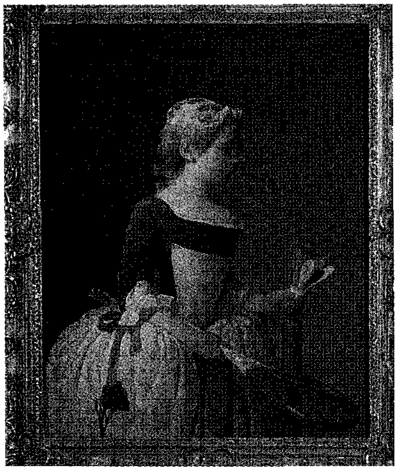
There's nothing of the dead mirror in his sensibility; Chardin never just copied the appearance of things with the use of a tight, possessive brushstroke. Instead, with a few flicks of color on the brush he would capture the copper pot or a piece of fruit. In his early masterpiece *The Ray*, the guts of the sea creature appear extraordinarily vivid. But if you draw close to the painting, you will find that the actual rendering is not a literal description of the entrails but instead a truthful evocation. The same is true of *Bouquet of Carnations, Tuberoses and Sweet Peas*, which many consider the greatest of all flower paintings. In this picture, there is no pedantic description of the flowers. They are painted freely enough for you to smell them. Chardin's lively brush awakens the flowers, much as cut flowers come to life as your hand arranges them.

This miraculous way of depicting objects has important moral and philosophical implications—but not of the kind usually assigned to "bourgeois" painters. Traditional still-life painting is often regarded as typically middle-class, representing the desire to possess and control the objects of daily life. Chardin's work is not like that. If he does not slavishly copy appearances, he also does not dominate the objects with his own personality; there is no brag in his brush, no need to impress with his gifts. The things depicted in his art therefore become strangely evocative and free. They are contemplated rather than owned, touched but not possessed. There is always enough air in the picture. To put it another way, there is no greed in Chardin. He relishes fruits, jars, and the sensual joys of the world but is not dominated by his appetites. In fact, no desire seems to tyrannize him. There are blooms of rich color in his pictures, but they do not

Courtesy, The Metropolitan Museum of Art

call heightened attention to themselves or disturb the even, contemplative tone of a larger composition. In Chardin, you will not even find the hubris of seeming perfection. He would doubtless admire Vermeer but would not himself venture to create such idealized light, textures, and compositions.

Chardin also freed himself of the relentless need to deliver a lecture that characterizes much bourgeois art. A picture of a young man blowing a soap bubble traditionally conveys a message about the transience of life. It may do the same in Chardin's version of the subject, but only as a small afterthought; the charm of the picture far transcends the moral. Even the famous painting *Saying Grace,* in which a governess waits for a little girl to finish reciting the blessing before serving the meal, does not appear too sticky. The intense meeting of the eyes between the adult and the child—an instinctive form of concentration known to every parent—is so brilliantly realized that nothing else seems as important. Chardin is one of the few painters who can convey the whimsy and innocence of children without milking the theme. He does not sell ideas or emotions. He observes too closely for that.


***Girl With Shuttlecock,* by Chardin (1737).**

It is rewarding to study the edges in Chardin. They never merely separate one object from another; they are also ways of connecting. The edge of a Seville orange, for example, will soften almost imperceptibly into its shadow, integrating the fruit into its surrounding atmosphere. Or its curved edge will make a connecting rhyme with a cup. There is no alienation in Chardin's world. Every object seems naturally well placed without having been forced into any artificial composition. Every object appears to converse with the environment around it, as the children do with the adults. Of course, the subdued palette of Chardin conveys a certain pleasurable melancholy. A few petals fall from his flowers: All great still lifes anticipate the final stilling of life. In a way, Chardin is a spiritual teacher; he can find all that's necessary in a pot. How he sees is how to be.

THERE COULD BE NO BETTER CONTRAST TO Chardin than John Singer Sargent. If Chardin rarely moved from Paris, creating art that seemed to grow ever more still, deep, and profound, Sargent (1856–1925) had a glancing and impatient eye that relished surface effects. And you would not want Sargent any less superficial than he is, for his art becomes wooden whenever he tries to be important or grave, as in the pictures occasioned by World War I. He matters most when he gives himself to the momentary, for that's when he creates an intoxicating dream of stylishness—a paradise unbothered by what lies behind the makeup and the pleats. In Chardin's day, Sargent would surely have been a great rococo painter, a master of fashion and the aphoristic twist of the brush. Not surprisingly, he has proved particularly popular in our own period of moneyed style and mannered exaggeration. In the past decade, there has been a Sargent boom, the latest example of which is the Met's **John Singer Sargent Beyond the Portrait Studio: Paintings, Drawings, and Watercolors from the Collection.**

During his lifetime, Sargent maintained a warm relationship with the Met, giving and selling the institution pictures. In 1950, his sister gave a large cache of the artist's work to the museum, including many of the luscious studies he made during his journeys across Europe. Sargent is best known as a portrait painter, of course, but he was also a born tourist who loved the quick visual hit and exotic glimpse. Many of his most charming works are smaller studies dashed off during trips around the Continent. No one was better at capturing fleeting effects: the cool shadow on the bleached white of a Mediterranean house, the shimmer of light around an ancient escutcheon, the liquid glitter of a stream. He was often at his best when depicting buildings. The architecture provided him with a taut geometric structure, then his quick brush loosened whatever seemed too strict. Sargent found visual wit and drama wherever he looked. He liked a sharp crop that surprised the eye. He emphasized the stagy splash of light and the oblique angle. Not surprisingly, the bejeweled stage set called Venice inspired some of his best pictures. In one image, he depicts a mysterious Venetian passageway—which is as exciting to the imagination as a darkened stage door—leading up from the canal. You can almost hear the whispers and the plash of water against stone. ■

Mark Stevens's 1997–2000 reviews are available at **newyorkmag.com**.

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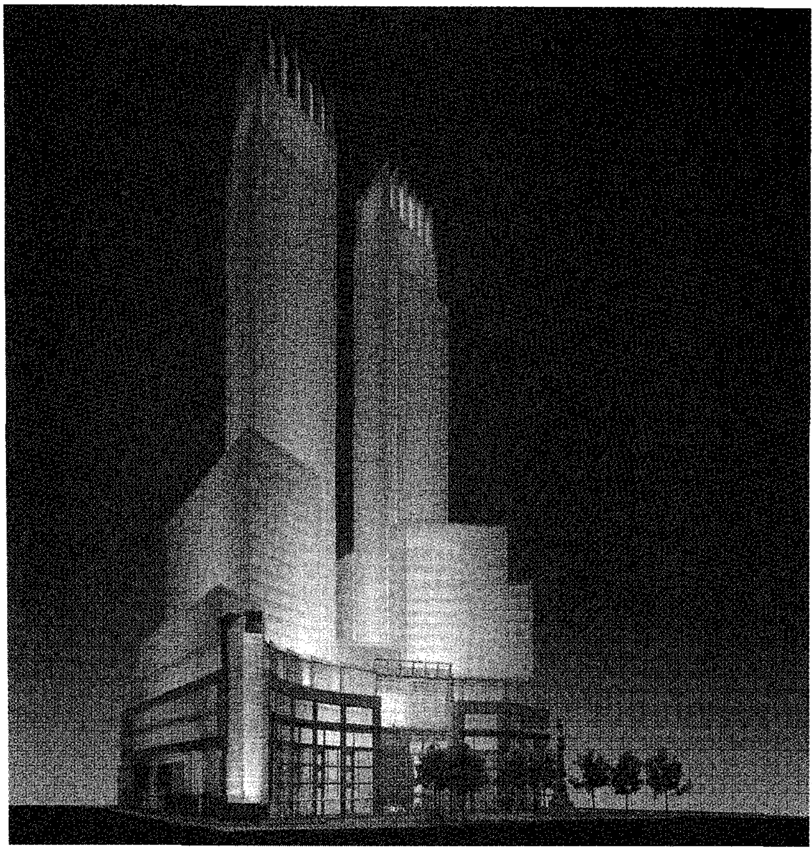
ARCHITECTURE JOSEPH GIOVANNINI

Most of That Jazz

Skidmore, Owings & Merrill finally offers a plan for Columbus Circle that emboldens one of the city's great intersections—but does it go far enough?



Playing all the angles: Linking the two towers at Columbus Center is a concert hall for Jazz at Lincoln Center.

DISTANCES TO PARIS ARE MEASURED FROM THE threshold of Notre Dame; the Umbilicus Urbis in the Forum marks Rome's ancient center. In New York City, Columbus Circle is the omphalos, yet no building here comes close to exalting that special point in Manhattan space. The parade of gargantuan proposals for the Coliseum site over the past dozen years failed to rise to the occasion, all of them outsize magnifications of the known and the obvious—perhaps most famously, the massive stalagmite that Moshe Safdie unveiled in 1985, which ignited a public outcry.

Columbus Circle proved to be design purgatory for anyone who entered its rings. Since 1988, Skidmore, Owings & Merrill, under the direction of David Childs, has produced a series of defensive proposals intended to placate the vocal West Side community; the successive iterations actually made the Safdie scheme look pretty good by comparison. SOM had made its reputation in the fifties with a long line of distinguished Modernist buildings, foremost among them Lever House, spearheading a corporate Modernism that embodied progressive ideals. But Childs renounced the faith of the founding triumvirate. Under the banner of contextualism, the firm proposed historicized piles for Columbus Circle that safely aped the twin-tower apartment houses lining Central Park West. Though stale, the stylistic familiarity helped usher the proposals through the sensitive approval process. In the final stretch this year, long after the architectural world had moved on, the design of record was a double embarrassment—both ungainly and regressive.

Three weeks ago, however, Childs unveiled a substantially altered plan that goes a long way toward finally giving Columbus Circle a building commensurate with its vaunted point-of-origin status. It represents a bold reversal of position, and a great gain for New York over a fussy Art Deco design that suffered from aesthetic exhaustion before it had ever been built.

THE ISSUES AT STAKE WENT BEYOND MERE STYLISTIC LABELing: The old plan, though apparently contextual, fundamentally misunderstood the site. Simply transplanting a Central Park West structure down the avenue failed to reflect and exploit Columbus Circle's magnificent complexity. Every ten blocks or so, Broadway—an Indian trail cutting diagonally across the island from top to bottom—intersects an east-west street, detonating Manhattan's uniquely dependable grid, usually in the form of a wedge-shaped park or building (or both). Columbus Circle is perhaps the most Vesuvian eruption of all, because of its location at a corner of Central Park and the base of Central Park West.

The Circle itself came, no doubt, out of the Beaux-Arts impulse to reconcile its conflicting geometries as tangents of a single harmonious shape. But putting a Central Park West twin tower here was worse than trying to fit a square peg into a hole that was at once wedged and circular; it amounted to dousing an energy field with aesthetic bromides. Stately Central Park West buildings are essays in stasis, in the pull of gravity from top to bottom, and their accumulated massing alone can hardly acknowledge the dynamic energies teeming around the Circle, coursing down Broadway, spilling out of the Park. SOM's piles were Apollonian temples in a Dionysian circus.

A hint at how to design in this odd-angled field can be found among older buildings along Broadway, where many entrances that conform to the grid are set askew to façades that parallel the street. The building that SOM unveiled on June 28 is based on that skewed entrée—on the principle, that is, of multiple geometries duking it out under the same roof.

The new design still echoes the twin-tower format, but the towers are no longer square to Broadway. Instead, they follow its slashing diagonal as parallelograms that avoid views into one another. The south tower will house condominiums, and the north a hotel and condos.

Down their respective shafts, the façades angle out at 30 degrees in successive facets that accommodate corporate tenants, including the newly merged America Online and Time Warner. The wedges move toward a tangential relationship with the circular base, which houses more than half a million square feet of retail space. An east-west axis from 59th Street cleaves the whole composition, and in the canyon Childs suspends a theater and atrium for Jazz at Lincoln Center. The brick cladding from the previous plans has given way to glass; instead of expressing the force of gravity, the building now tends, especially in its upper reaches, to lightness and even weightlessness. Childs has also set dichroic fins along the skin that will refract light along the façades in the same way the sun ignites the crowns of the Chrysler and Empire State buildings.

All this represents a vast improvement: The nature of the design now builds on the complexity of the site rather than represses it, and yields a much livelier complex. In the five-story base itself, formerly solid and stolid, the architects cut the legs of the columns off at their knees, giving the whole a sense of suspension. A close-up rendering reveals a structure of many parts, its planes peeling away volumes in gestures of independence. But if you squint, or view the design at a distance, it morphs in the mind's eye into a much more conservative composition, very much the after-image of its symmetrical Central Park West forebears. The plan still carries in its general massing that Beaux-Arts DNA, and the gestalt loses some of its dynamism.

HAS, THEN, THE DESIGN GONE FAR ENOUGH? The 2.77 million–square–foot, $1.7 billion Columbus Center complex is a city in itself comprising vast parts tightly puzzled together. The internal organization is too far down the line for major body moves (the steel already has been ordered), but the process of refinement yet to come can still heighten the sense of a project that, like the Guggenheim museum, uses the circle to spin free of the grid.

Of particular concern is Jazz at Lincoln Center, which should have its own dynamic expression so that it is not swamped by the surrounding mass and not embedded within all the shopping. People shouldn't have to ply past Brookstone to get into a concert hall. Ideas now seen on the outside have yet to be developed inside, especially in the vast atrium between the towers, and in other public spaces. This building that will cradle jazz at its core should borrow from its own program and riff even more. Mondrian painted *Broadway Boogie-Woogie.* This is the time and place to build it. ▬

Joseph Giovannini's reviews are available at **newyorkmag.com**.

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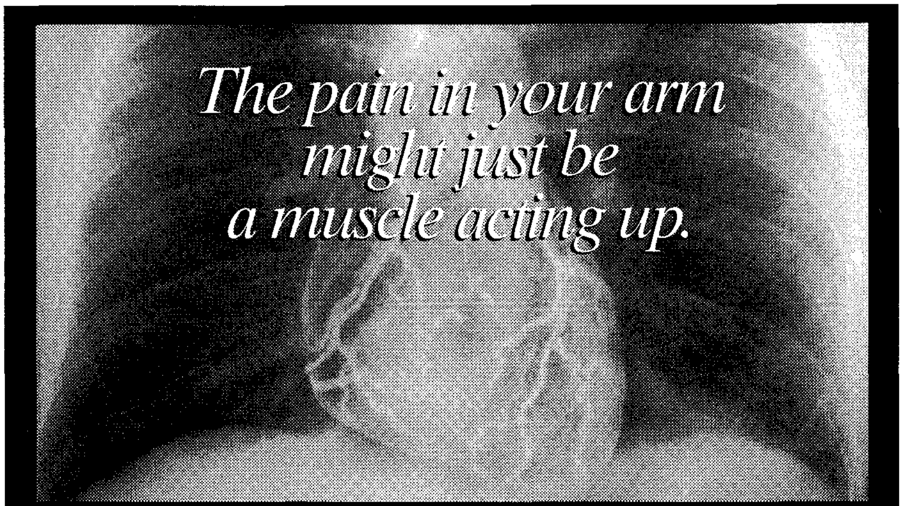

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TELEVISION **JOHN LEONARD**

Truth or Dare

A magazine editor and reporter look for the real story behind the murders of more than 29 black children in Atlanta; Alec Baldwin goes to Nuremberg.

SO, ACCORDING TO *SPIN* MAGAZINE AND **Who Killed Atlanta's Children?** (Sunday, July 16; 8 to 10 P.M.; Showtime), the Klan did it. At least one of the many McCullough brothers, all of them night riders in the Invisible Empire's ragtag army, bragged about killing some black children in a tape recording of a wiretap arranged by the Georgia Bureau of Investigation, inspired by a tip from an undercover informant for the intelligence division of the Atlanta cops. And the GBI had other evidence pointing in the same direction that the lawyers for Wayne Williams should have seen but didn't—because the GBI not only mysteriously closed this file but also destroyed it.

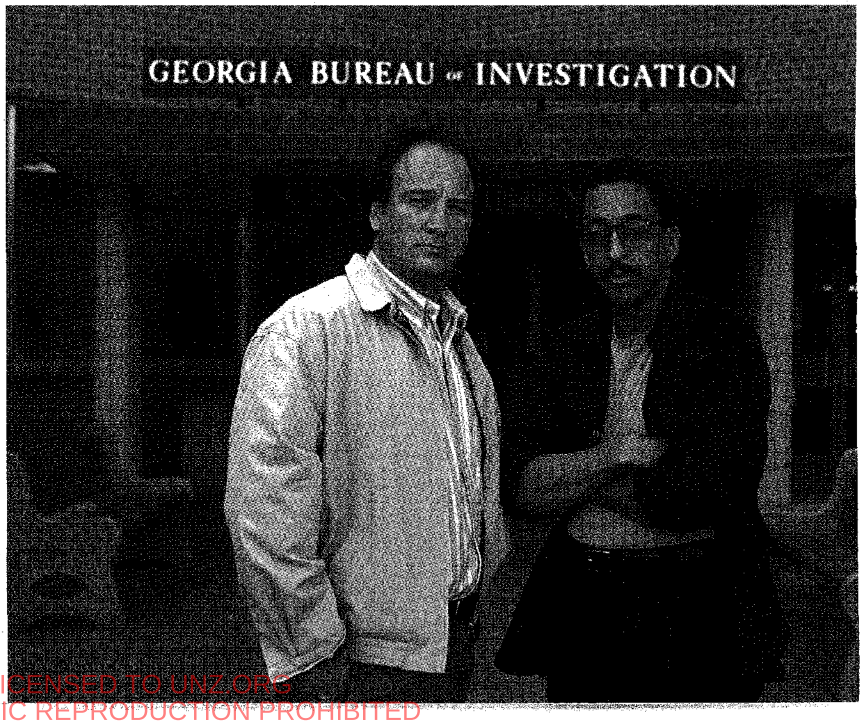
Not that *Who Killed Atlanta's Children?* is suggesting Wayne Williams was innocent. But he certainly was convenient. He was black and he was weird. (His brief appearance in this cable movie, as played by Clé Bennett, is one of its creepiest moments.) Convicted in 1982 for killing two adults, on the basis of some pretty flimsy fiber evidence, he was blamed as well for the disappearance, from parks, streets, schools, buses, bridges, and movie theaters, and the slaughter, by bludgeoning, stabbing, lynching, drowning, and/or mutilation, of the 29 children, mostly boys and all black, whose names and faces on a special-task-force "Missing and Murdered" list embarrassed Atlanta and scandalized the nation. "The City Too Busy to Hate" had been turned into a garrison state of paranoia and denial, whose politicians worried about losing convention dollars to a serial-killer panic while its law-enforcement agencies squabbled about jurisdiction and leaks. And a magnet for bounty hunters, soothsayers, supercops, and paramilitaries. And a war zone of helicopters, drive-bys, gun sales, and conspiracy theories.

Of course, the conspiracy theories featured Nazis and the Klan. But they also included diabolical scientists, organized child molesters, snuff-movie-makers, and psychopathic Vietnam vets as well as turf-poaching drug dealers killing off the competition's couriers, kidnappers looking for slave labor, even alien abduction and satanic cults. And there were those guardians of the public order who insisted that the missing children must be "runaways." Or "retards" who didn't know where they really were. Or hustlers and prostitutes who just got what they deserved and should have expected. Or maybe their own parents had disposed of them.

Among the many problems associated with the Atlanta child murders is that they started before anybody, even the parents, noticed that something sinister was going on. And there were more of them than the 29 on the "M & M" list, maybe nearly 70. And there were names on the list that didn't fit any of the patterns the task force was pushing, and names omitted that did fit those patterns. And there are at least 16 and maybe 35 more names that should have been added to the list after Wayne Williams went to prison for life, but couldn't be because there was no longer any such list—the case, once the public-relations crisis was over, had been prematurely closed. Nor does it seem conceivable that any single person could have committed all the murders. And so perhaps each of the conspiracy theories has its own dreadful portion of truth.

Thus *Who Killed Atlanta's Children?* is one of those truths. It picks up in 1986, the year after Abby Mann's tendentious mini-series *The Atlanta Child Murders* had cast equal prime-time doubt on the trial of Wayne Williams and the Atlanta political Establishment (the mayor and the police commissioner were both black). It is based on the personal experience of producer Rudy Langlais, who was at the time an editor of *Spin* magazine and who for some reason permitted his name to be changed so that Gregory Hines in the docudrama is called Ron Larson. Nor was the reporter who accompanied him to Atlanta, played by

(continued on page 90)



All theories must converge: James Belushi (left) and Gregory Hines as journalists in *Who Killed Atlanta's Children?*

HAL RUBENSTEIN

Son of Red Sauce

From the people who brought you Rao's, another great Southern Italian restaurant—Baldoria. And this one you might even manage to get into.

"I HEAR IT'S REALLY HARD TO GET INTO **Baldoria**?" asks a co-worker. "Must be like that Alain Ducasse place, huh?"

Uh, no.

Ducasse's exclusivity is based on a fistful of Michelin stars, seating capacity as limited as the number of men who don't get queasy during the first of the *Vagina Monologues*, and that elusive trait known as pedigree. Baldoria's phone immediately started ringing off the hook because of that seal of approval known as ancestry. It is the offspring of the city's most legendary mom-and-pop stand, Rao's, the restaurant with more Vinnys, Tonys, Dannys, Joeys, Tommys, Frankies, and Ginos than an early Scorsese film, the Italian restaurant Elaine's wishes it was, the only reason many white city folk ever longed to go north of 110th Street.

Baldoria: Too good to handle the runoff from Rao's.

For years, people whose names don't end in a vowel have begged distant relatives, contentious old flames, people they are separated from by way more than six degrees, concerning even the possibility of anyone knowing someone who has an in with owner Frank Sr. (no, he is not a Frankie). Is it worth all this aggravation to get into a cramped, noisy, smoky joint, Sensurrounded by Jerry Vale (whose newest recording has the album title of the year: *Mob Hits*), for a familiar menu featuring lots of pasta with red sauce? Yeah. There may be more original Southern Italian food in town, but Rao's has the kind of electrifying energy one encounters at bistro Tout Va Bien when the French fleet's in or in Chinatown during the start of the Year of Another Animal. You're still in New York, but you never imagined this Brigadoon existed, and when you leave, you swear no one will believe what you experienced.

Is Baldoria a mussel off the old zuppa di pesce, then, especially since it's run by Frank (some instant regulars call him Frankie, but it doesn't fit anyone this quietly cool) Pellegrino Jr.? Well, the genes kind of deem it so. But not really. In fact, Baldoria is bigger, roomier, friendlier—if that's possible—more effortlessly joyous, more comfortable, less insidery, better staffed, and better lit, and, to top it off, you're going to wind up better fed.

Those ads on TV got it wrong. Here is the real Olive Garden. Because if there's anyone on either of two floors who doesn't look as happy to be where he is, I never saw him. Try to be in a bad mood here. Try to have a fight here. Even Jackie Mason's perpetual crankiness would wilt, for the all-embracing mood is set by Dean Martin singing "That's Amore" followed by "Everybody Loves Somebody" (and he will almost every night). Frank Jr., Joe, Danny, and a swarming blue-shirted staff sustain it with an easy affability wisely pulling short of back-slapping. This may be the only place where you actually *want* to know your waiter's name. He or she will ask for yours, too—and won't forget it next time. You'll see.

You're going to want to know the chef's name, too. It's Michael Scheill. It doesn't sound it, but he's Frank's cousin—what did you expect?—from the old country. Colorado. Who thought anyone living in Mountain Standard Time knew from such blissfully light and ungummy, succulent seafood risotto, with a faint, beckoning sweetness from a flash of champagne? Scheill traveled east, but the velvety bufala mozzarella in his caprese is flown in from Italy every day. A handsome salad of wild fennel, fava beans, asparagus, and bufala ricotta is too monotonously smooth, but endive-and-black-truffle salad is a lovely combination of silk and sass.

The two soups, pasta e fagioli and escarole, are merely pleasant—but grab a soup spoon for the broths in the terrific clams and the perfect mussels, both in white wine, a textbook example of how garlic really can inspire perfume swoon. It's guzzle time. The center of

Photograph by Kenneth Chen.

Leonard *continued from page 88*

James Belushi, really named Pat Laughlin. Whatever their reasons, the on-site tension between the two, at first mildly amusing and later unfortunately distracting, seems more characteristic of relations between a TV producer and his correspondent than between editor and reporter, maybe because editors usually stay put at the office, where it's easier to know everything.

But the movie is less about Hines and Belushi than it is about the mothers of the children, understandably far from satisfied; the cover-up of the GBI's Klan investigation, as embodied in the slick snarl of Aidan Devine as Agent Jack Johnson; and the guilt-stricken second thoughts of a retired Atlanta cop, Sean McCann as Melton, who drops his own notes and confidential police files in a knapsack outside the motel-room door of *Spin's* editorial team. In the bickering, bullying, stalking, and shredding that follow, Hines and Belushi must rely on Melton for names, on Assemblywoman Mildred Glover (Lynda Gravatt) for entry into black neighborhoods of the aggrieved, and on the problematic "Dave" (Eugene A. Clark) to lead them through the Atlanta underworlds of politicians and police, like Virgil leading Dante by the nose on an escalator down to hell.

Although we are reminded by Charles Robert Carner, who directed *Who Killed Atlanta's Children?* from his own script, of all the questions that have never been answered, we will get no satisfaction—nor did Wayne Williams get a new trial—even after *Spin* publishes its story and Jack Johnson suffers in a courtroom the usual convenient amnesia. Maybe we never will. It's too messy, and has, besides, come to symbolize a sort of worldwide open season on black children and black skin. If this film moves you, please read Toni Cade Bambara's *Those Bones Are Not My Child* (Random House). Bambara was obsessed with the case, knew many of the mothers, mourned all of the children, and managed to create something grand and grueling, exhaustive and exalted.

Those Bones Are Not My Child is at once the Atlanta novel Tom Wolfe didn't write, a bill of indictment of an entire political culture, and a broadloom weave of lost children and child sacrifice—from Abraham and Isaac to Agamemnon and Iphigenia to the Prodigal Son and the Gingerbread Man. You will want to save all the children in her pages from this free-fire zone of teenage mothers who read *True Confessions* while their babies drink formula stretched with Kool-Aid, while all around the Defenders of the White Seed wear T-shirts proclaiming that GUN CONTROL IS HITTING YOUR TARGET, and heroic Zala is last seen at target practice with a sound-suppressing .22-caliber Walther automatic.

THIS MUST BE CABLE TELEVISION'S WEEK FOR rethinking Abby Mann. And in fact, David W. Rintels's screenplay for the mini-series **Nuremberg** (Sunday and Monday, July 16 and 17; 8 to 10 P.M.; TNT) is only a fraction as self-righteous as Mann's screenplay for Stanley Kramer's *Judgment at Nuremberg,* although the "Eureka!" realization of military shrink Gustav Gilbert (Matt Craven), after his prison-cell chats with Goering (Brian Cox), Speer (Herbert Knaup), and the rest of the huff-and-puff Nazis—"Evil is an absence of empathy"—is almost as simpleminded as Mann in his prime. Instead of Spencer Tracy as the U.S. judge at the very first war-crimes tribunal, we get Alec Baldwin as the U.S. prosecutor Robert Jackson on leave from the Supreme Court and apparently about to be unfaithful to his wife by falling into the arms of his secretary (Jill Hennessy). Nevertheless, as in real life and Stanley Kramer, Goering kills himself before the hangman can, while Speer gets off with twenty years, after which he wrote best-sellers.

I shouldn't be cynical. The question of "crimes against humanity" has bedeviled us since ancient Greece, through chivalry, unto poisoned gas in World War I, death camps and genocide in World War II, My Lai, and Sarajevo. As Telford Taylor, who was a member of the American team at Nuremberg before he became a professor of law at Columbia, reminded us years later in a book called *Nuremberg and Vietnam,* no rules to restrain the conduct of war will ever be observed if victory seems to depend upon the breach of them. At Nuremberg, the victorious Allies at least tried to come up with a civilized response to unimaginable atrocities. My own uncle, as a young lawyer in the Judge Advocate Corps, defended Japanese accused of similar crimes in the Tokyo trials—and, to his own death, was never satisfied with anybody's thinking on the subject. So, of course, we need to keep on thinking.

Still, both *Nuremberg,* the mini-series, and *Judgment,* the equally long Hollywood movie, are star turns for actors as monsters and actors as victims. So we are invited to relish the very excesses of a Goering, to excruciate in the intellectualizing of a Speer, and to be appalled by the evidence (eyewitness, documentary, and candid-camera) presented. And yet the most powerful passage in all these cable-television hours is four minutes toward the end of Part One. They are the real thing—images committed to film upon the Allied liberation of the camps. The look in the courtroom on Jill Hennessy's face is unbearable. Not a word is spoken. ■

John Leonard's 1997–2000 reviews are available at **newyorkmag.com**.

your table demands a piled-high insalata di mare. Clams oreganata are what people flock to little Italy for, except no one there gets them right. They do here. Of course, bread crumbs are as classy as adding Lipton onion-soup mix to your meat loaf. But damn, they're good. And so is pappardelle with a tarragon-zapped mushroom ragú; spaghetti in a gentle marinara; tender, clean gnocchi in a densely spunky Bolognese of veal, pork, beef, and tomato; and orecchiette, whose broccoli rabe and sausage get goosed by a blast of peperoncino.

Broiled half-chicken in lemon and vinegar is a hallowed Rao's tradition. Baldoria does proper homage. Veal done Milanese is unthreateningly customary. Done pizzaola, it's cheesy fun. Drowned in tonnato (canned-tuna sauce), it's one of those infamous dishes like eggs Benedict whose vulgar appeal is as head-thwacking as Roberto Benigni's, but if you love it, here's the real thing. What you should dive for, however, is a wrist-thick veal T-bone set ablaze with cherry peppers. Equally attack-worthy are shrimp, both fra diavolo and oreganata; beefsteak Fiorentina, an eye-rolling, brashly seasoned Rabelaisian rib chop for two; and an elegant half-rack of Colorado lamb in a totally surprising sauce, delicately enhanced by mint.

Usually, it's advisable to end an Italian dinner with berries and a glass of muscato. But desserts are dangerously good. Cassata, a bombe filled with hazelnut crème, has the audacity to combine chocolate with ricotta cheese and turns out bizarrely addictive. An airy almond panna cotta has uncloying, insidiously tantalizing cherry sauce, and the bittersweet chocolate pot de crème is yet more reason to get stupidly giddy.

But Baldoria is full of them. Clone this place, and it could print money in Vegas, London, and Paris sure as Sinatra's first notes inspire sing-alongs. In fact, if Frank Pellegrino Jr. opened a 500-seat version in the shadow of the Verrazano-Narrows Bridge, he could rule Bay Ridge. Right now, he'll have to settle for crown prince of the theater district. Frank Sr. should be bursting. Well, maybe. Because as full up as Baldoria is getting—one woman has a table booked on Tuesdays for the next twelve years—getting in there is still easier than getting into Rao's. But at the risk of being banned uptown for life, I'd rather savor my bread crumbs on 49th. Even if there's no bruiser outside named Benny offering to watch my car.

Baldoria, 249 West 49th Street (212-582-0460). Monday through Saturday, 6 to 11 P.M. Appetizers, $7.50 to $16.50; entrées, $18 to $32. A.E., M.C., V. ■

Hal Rubenstein's 1998–2000 reviews are available at **newyorkmag.com**.

cue

A Weekly Guide to Entertainment and the Arts in New York

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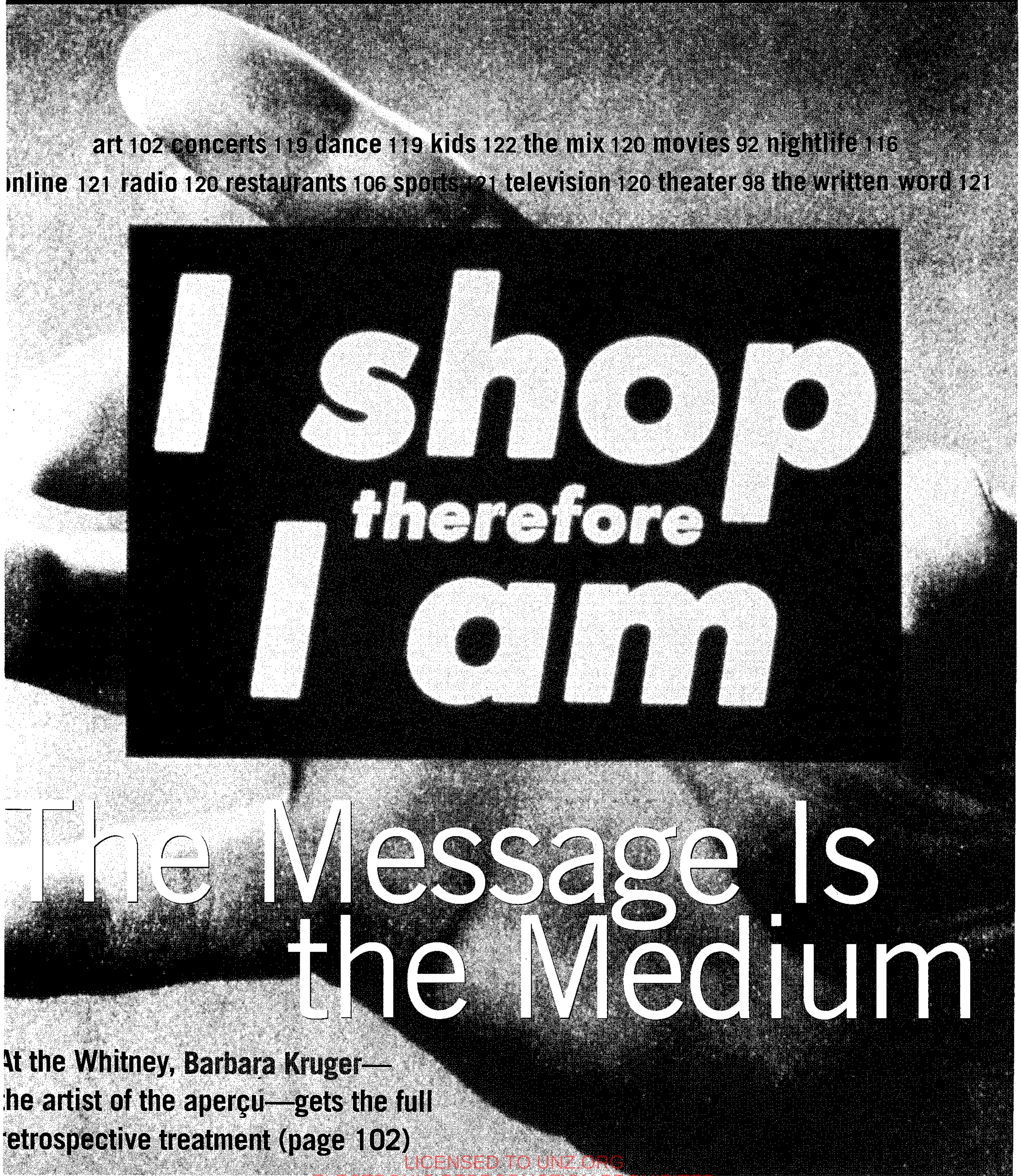


The Message Is the Medium

At the Whitney, Barbara Kruger—
he artist of the aperçu—gets the full
etrospective treatment (page 102)

movies

Chuck & Buck...X-Men...Big Blue Redux

Previews
X-Cetera

'X-Men:' It's not just for guys who come down with "influenza" on prom night anymore. The flamboyant comic-book action heroes come to the screen in 'X-Men,' starring Halle Berry (pictured), Patrick Stewart, and Ian McKellen. Paste eaters, rejoice! Opens July 14.

New Films

The Adventures of Rocky and Bullwinkle—See Rainer, page 82. (1 hr. 33 mins.; PG) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Movies at Staten Island; YWCA Cine-Club.*

★**All About My Mother**—Pedro Almodóvar's movie about a mother, magnificently played by Cecilia Roth, who becomes a caregiver to an entire carnival of lost souls is his best in years. It's a heavily sentimentalized vision of femalehood, a cross between Tennessee Williams and Ross Hunter. In Spanish with English subtitles. (Rainer; 11/29/99) (1 hr. 41 mins.; R) *CO Worldwide Cinemas.*

American Pimp—The Hughes Brothers' first feature-length documentary examines the wide and not-so-witty world of pimps: the expensive clothes, the flashy automboiles, the fat bankrolls—not to mention the multitude of women that they exploit. (1 hr. 37 mins.; NR) *Cinema Village.*

American Psycho—Christian Bale plays the designer serial killer and Wall Street hotshot Patrick Bateman in this overconceptualized movie adaptation of Bret Easton Ellis's controversial, overconceptualized novel. Director Mary Harron has done an admirable job paring down Ellis's numbing catalogue of conspicuous consumptions, and the film is less gory than the book. The movie comes across as a classy slasher flick. (4/24/00) (1 hr. 40 mins.; R) *Loews State.*

Big Momma's House—*The Nutty Professor* meets... *The Nutty Professor* in this Martin Lawrence vehicle, which finds the would-be funnyman playing an FBI agent who has to dress up as an obese Southern grandmother in order to nab some crooks. *CC Village East; Clearview's Chelsea; Clearview's Park and 86th St.; Bay Plaza; Concourse Plaza; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay; Atrium; UA Movies at Staten Island.*

Blood Simple—The Coen Brothers' audacious debut, about a green-eyed Texas bar owner who puts a contract out on his wife and her lover, returns in a trimmed-down Director's Cut. Starring John Getz, Frances McDormand, and Dan Hedaya. (1 hr. 39 mins.; R) *Quad Cinema; Lincoln Plaza Cinemas.*

Boricua's Bond—Love, death, and racial discord run rampant through this South Bronx tale, which features cameos by the late Big Pun, as well as by Method Man, Treach, Stickyfingaz, and model Tyson Beckford. (1 hr. 35 mins.; R) *Loews State; Kaufman Astoria Cinema.*

Boys and Girls—Freddie Prinze Jr. and Claire Forlani co-star in this teen romantic comedy. At first, the two can't stand each other. But suddenly... (1 hr. 33 mins.; PG-13) *Kaufman Astoria Cinema; Atrium.*

But I'm a Cheerleader—The tale of a teenage girl (Natasha Lyonne) whose high school friends become convinced she's a lesbian after learning she likes Georgia O'Keefe, hates kissing her boyfriend, and doesn't eat meat. (1 hr. 24 mins.; R) *CC Angelika Film Center; Clearview's Chelsea.*

Butterfly—This film—a huge hit at the Sundance Film Festival as well as the recipient of thirteen Goya (Spanish Oscar) nominations—stars Spanish megastar Fernando Fernán-Gómez as a kindly schoolmaster who helps a timid new student adapt both to his campus and to the world around him. (1 hr. 36 mins.; R) *CC Angelika Film Center; Paris Theatre.*

★**Chicken Run**—The Bristol, England–based Aardman Studios have fashioned their first feature-length claymation movie, and it's a pip: a prison-break movie starring chickens, a kind of egg-layer *Stalag 17*. The concept itself is funny but co-directors Nick Park and Peter Lord bring in a lot more, including an assortment of hens who together make up a panorama of British spinsterhood. Mel Gibson is the voice of the Rhode Island rooster who helps with the rescue, and he's jauntier here than he is in *The Patriot*. (7/10/00) (1 hr. 33 mins.; G) *UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's First & 62nd St.; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.*

★**Croupier**—Mike Hodges, the much underrated English director, teams with screenwriter Paul Mayersberg in this sharp, cool drama about a would-be novelist, smashingly played by Clive Owen, who works as a croupier in a posh London casino. (Rainer; 5/1/00) (1 hr. 29 mins.; NR) *The Screening Room; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas; North Shore Towers; UA Movies at Bayside; YWCA Cine-Club.*

Dinosaur—This latest Disney animated feature uses digital techniques against mostly live-action backdrops, and the cost of the whole shebang is said to top $140 million. The visual expressiveness of the dinos is expert, but the script is the usual homiletic Disney dishwater. Thankfully, it's not a musical. May be too scary for little kids. (5/29/00) (1 hr. 37 mins.; PG) *Bay Plaza; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

Disney's The Kid—See Rainer, page 82. (1 hr. 44 mins.; PG) *CC Village East; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Sony Lincoln Square; Whitestone; Pavilion; Centre Sunnyside; Cinemart; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.*

'Cue' cover photograph courtesy of the Whitney Museum of Art.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer…A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element…Reviews are followed by the theaters where the film is playing.

★**East Is East**—The great Indian actor Om Puri towers in this jagged, well-made comedy about a Pakistani father in England trying to cope with his unruly family and his own fundamentalist ways. It could have come across as a mixed-race *Life With Father*, but the complexity of Puri's performance transforms it. (4/24/00) (1 hr. 36 mins.; R) *CC Angelika Film Center; CC Sutton; Kew Gardens Cinemas; North Shore Towers.*

★**East-West**—A hokey, melodramatic, enjoyable Cold War drama from France about a Russian émigré physician (Oleg Menchikov) who returns to Stalin's postwar police state with his French wife (Sandrine Bonnaire) and pays the price. Catherine Deneuve plays the French actress who helps save the day, and her cheekbones and lip gloss have never seemed so politically correct. In French and Russian with English subtitles. (2 hrs. 5 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas; Kew Gardens Cinemas; North Shore Towers.*

Erin Brockovich—Julia Roberts plays a high-heeled, cleavage-enhanced, tough-talking, sparsely educated, twice-divorced mother of three who also spearheads an investigation leading to the largest payoff ever made in a direct-action lawsuit in this intermittently enjoyable crusading-underdog movie directed by Steven Soderbergh. For a while, it promises to be something more than conventional; it has a nice, uncondescending feel for the little moments that make up little lives. Albert Finney plays the lawyer who is also Erin's foil, and his underplaying is a boon amid all the posturing and righteousness on display. (Rainer; 3/27/00) (1 hr. 43 mins.; R) *CO Worldwide Cinemas.*

Fantasia/2000—A restored print of "The Sorcerer's Apprentice" and seven other animated IMAX extravaganzas set to the sounds of the Chicago Symphony. (1 hr. 25 mins.; G) *CC Village East; CC Sutton; Whitestone; Pavilion; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.*

Final Destination—A young man gets a premonition and tells his friends that their plane is going to crash. They don't get on, but they die anyway. (1 hr. 30 mins.; R) *CO Worldwide Cinemas; Kaufman Astoria Cinema.*

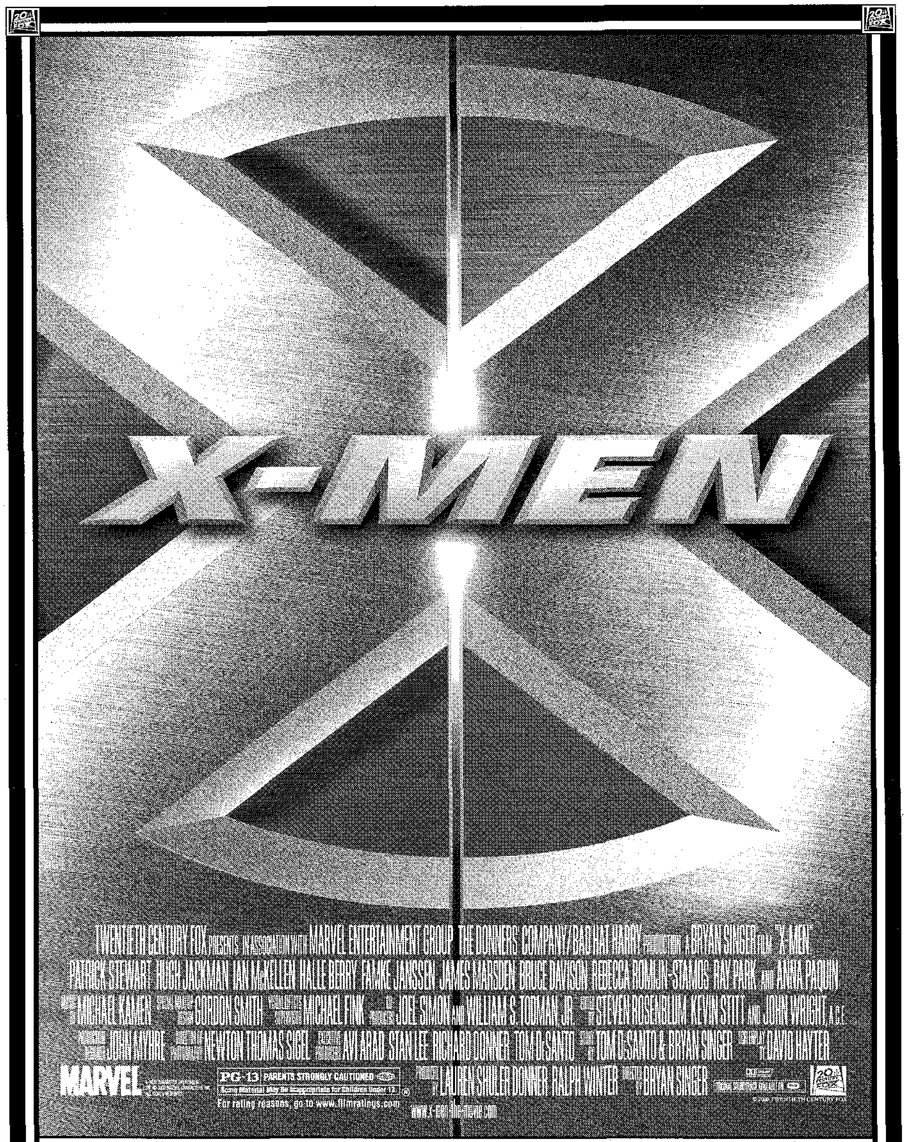
The Flintstones in Viva Rock Vegas—Prequels being all the rage, the Flintstones take us back to Fred and Barney's youth, when they were courting their future wives. Mark Addy and Stephen Baldwin star as Fred and Barney, respectively. Features Alan Cumming in dual roles. (1 hr. 31 mins.; PG) *Main Street Cinemas.*

Frequency—Jim Caviezal plays a Queens cop who, courtesy of an old ham radio and a rip in the space-time continuum, communicates with his firefighter father (Dennis Quaid), who perished in a blaze in 1969. The radio isn't the only thing that's ham in this misguided hunk of heartfelt mumbo-jumbo. (Rainer; 5/8/00) (2 hrs. 1 min.; R) *CC Village East; Kaufman Astoria Cinema.*

Getting to Know You—Teenagers, showbiz parents, and plain country folks run rampant in this lush adaptation of three Joyce Carol Oates stories, which stars Bebe Neuwirth, Heather Matarazzo, and Zach Braff. (1 hr. 31 mins.; NR) *Film Forum.*

Ghost Dog: The Way of the Samurai—Forest Whitaker gives a resonant and affecting performance as a hit man who pores over ancient samurai texts in this allusive Jim Jarmusch movie that is by turns irritating and inviting. (Rainer; 3/20/00) (1 hr. 56 mins.; R) *CC Angelika Film Center.*

★**Gladiator**—Ridley Scott's latest is an attempt to make a Roman epic on the scale of *Spartacus* or *Ben-Hur* while, at the same time, presenting us with a hero, Russell Crowe's Maximus, who is monumentally withdrawn. Crowe's intensity holds the film togeth-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Opening

Croc Plot

In *Wisdom of Crocodiles,* Jude Law plays Steven Griscz, a gentleman who (despite the unpronounceable last name) is quite lucky with the ladies. But when the bodies of his ex-girlfriends start piling up, a busybody inspector (Timothy Spall) smells something fishy and starts looking for answers. What, exactly, is going on here? Only the crocodiles know for sure. Opens July 14.

er. As the Roman general who becomes a slave and then a gladiator and a folk hero, he radiates a force-field thicker than any armor. Richard Harris, Joaquin Phoenix, and, in his last role, Oliver Reed contribute some entertaining moments. (Rainer; 5/15/00) (2 hrs. 30 mins.; R) *Art Greenwich Twin; UA Union Square; Loews 42nd Street E Walk; Loews New York Twin; UA East; Sony Lincoln Square.*

Gone in Sixty Seconds—Nicolas Cage stars in this update of the 1974 classic about a thief who has to pull off one final heist—stealing 100 cars—in order to save his younger brother's life. (PG-13) *Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; CC Crown Gotham; Loews 42nd Street E Walk; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; UA Crossbay II; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

Groove —Greg Harrison's sweet, disposable movie about the San Francisco rave scene appears at times to be a cross between a sixties American International picture like *The Trip* and a seventies disco flick. Despite all the drugs ingested, not to mention bottles of distilled water, lurking within all the techno-thump is a standard boy-meets-girl scenario. (Rainer; 6/19/00) (1 hr. 36 mins.; R) *CC Angelika Film Center; BAM Rose Cinemas.*

★**Hamlet**—Michael Amereyda's overconceptualized nouveau version of Shakespeares high-body-count classic is set in a present-day fortresslike New York and features the youngest and most grad-student-ish Hamlet in memory, affectingly played by Ethan Hawke. Streamlined and clotted with references to our consumerist media culture, Denmark here is Denmark Corp. The film is notable mostly for its occasional daring and for some of the performers, including Diane Venora (Gertrude), Sam Shepard (the Ghost), Liev Schreiber (Laertes), and, yes, Bill Murray (Polonius). (1 hr. 52 mins.; R) *Clearview's Cobble Hill.*

★**High Fidelity**—John Cusack is the owner of a retro record store in Chicago whose girlfriend (Iben Hjejle) has just walked out on him in this raffish, highly entertaining comedy directed by Stephen Frears. It's one of the few comedies around that really get into the way men try to make sense of themselves. (1 hr. 47 mins.; R) *CC Village East.*

Humanité—This achingly slow film, which, despite its pace, garnered three awards at Cannes last year, involves a dim-witted police detective (Emmanuel Schotté) who's investigating the rape and murder of an 11-year-old girl. (2 hrs. 28 mins.; NR) *Film Forum.*

★**Jesus' Son**—Billy Crudup and Samantha Morton are marvelous in this uneven adaptation of Denis Johnson's episodic book about a saintly stoner. The director Alison Maclean has a fine, intuitive way with actors and a gift for portraying poetic disarray, but much of the movie has a seventies-era scruffiness that often tails off into sentimentality and oh-wow-ness. (Rainer; 7/3/00) (1 hr. 47 mins.; R) *UA Union Square; CC Murray Hill Cinemas; Clearview's First & 62nd St.; BAM Rose Cinemas; Kew Gardens Cinemas.*

Kiss Me, Kate—That splashy 3-D musical adaptation of Cole Porter's masterpiece returns to the big screen, complete with high kicks and your very own pair of glasses. (1 hr. 39 mins.; NR) *Film Forum.*

★**Me, Myself & Irene**—Not as many classic bad-taste moments as previous Farrelly Brothers outings, but Jim Carrey, playing a Rhode Island cop with a split personality, is at his frenzied near-best. Half Milquetoast, the other half insanely bullying, he's a whirling dervish of a performer who probably could have added on another four personalities to the mix without breaking a sweat. Renee Zellweger is his comic foil, and she's a bit bland. (7/10/00) (2 hrs. 11 mins.; R) *UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; Clearview's Ziegfeld; Clearview's First & 62nd St.; Clearview's 62nd and Broadway; Clearview's Olympia; New Coliseum; Bay Plaza; Whitestone; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.*

Mission: Impossible 2—Tom Cruise is back in this James Bond-ish sequel with mythic overtones courtesy of director John Woo. The mythologizing, the slo-mo ceremoniousness of the action scenes, the hero/villain dualisms, the flutterings of doves isn't really supported by the mostly standard-issue thriller-movie tropes. Cruise is pretty much the whole show, and he's all business. The humorlessness of the enterprise, and of his performance, is wearing. Thandie Newton co-stars as the love interest, and she's touching without having much more to do than your average Bond Girl. (6/5/00) (2 hrs., 6 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; CC Sutton; Loews 42nd Street E Walk; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Cinemart; Kaufman Astoria Cinema; UA Movies at Staten Island.*

100% Arabica—*Footloose* is transplanted to the outskirts of Paris in this story of a rock band that dares to meld Algerian Rai music with Western rap and must fight off the local mayor who's up for reelection and determined to squash the wily band. Who will win—city officials or the kicky tunes? (1 hr. 25 mins.; NR) *Cinema Village.*

The Patriot—Mel Gibson is the widowed Colonial patriarch who at first opposes fighting the British and then practically becomes a Revolutionary War ninja in this melodramatic battle epic that, in tone, at times resembles a cross between *Little House on the Prairie* and *Gladiator.* The plotting is basic: Someone is killed, then revenged, followed by more killing and more revenging. It works fitfully, but turning the anthem of American liberty into a battleground fit for a Sega computer game is a bit much. The British come across about as bad as they ever have in this film, while the French, usually a bunch of Pepe Le Pews in our movies, are the good guys. (7/10/00) (2 hrs. 40 mins.; R) *Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; Loews Orpheum 7; UA Gemini; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.*

The Perfect Storm—Wolfgang Petersen's epic based on the Sebastian Junger nonfiction bestseller has an impressive assortment of computer-generated waves and lots of men yelling to be heard above the sound of those waves. George Clooney plays the skipper of a swordfishing ship that heads out from Gloucester into perhaps the worst nautical storm ever recorded. His thin, dark beard goes grayish as the waves hit. Except as spectacle, the film isn't much. The mythic-heroic stuff lacks an undercurrent, and you keep asking yourself why these men are risking so much when there's an easy way out. Mark Wahlberg, Diane Lane, and John C. Reilly co-star. (7/10/00) (2 hrs. 10 mins.; PG-13) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.*

Praise—Based on Andrew McGahan's novel of the same name, this Australian fare focuses on two lovers—one, a chain-smoking, asthmatic alcoholic; the other, an ex-heroin addict with a bad skin condition and compulsive need for sex—who fall in love, immediately move in together, and waste little time in smashing things up. (1 hr. 40 mins.; NR) *The Screening Room.*

Road Trip—A raunchy comedy that aims, apparently, to outdo *American Pie* finds four friends traveling 1,800 miles in search of a smutty videotape accidentally mailed to one of their girlfriends. Co-stars Beckin Meyer, Tom Green, and Andy Dick. (1 hr., 45 mins.; R) *CC Village East; Kaufman Astoria Cinema.*

The Road to El Dorado—Dreamworks' animated movie has some thrilling, swoopy visual sequences, lots of corn, and enough shimmering gold surfaces to make you think the Yucatan is an adjunct of Trump Tower. Actors voicing the animated characters include Kenneth Branagh, Kevin Kline, and, unmistakably, Rosie Perez. (Rainer; 4/10/00) (1 hr. 27 mins.; PG) *Centre Sunnyside.*

Romeo Must Die—Hong Kong film veteran Jet Li is an ex-cop looking to avenge his little brother's murder in gang-torn Oakland. Li hooks up with pop star Aaliyah in her film debut as the rival gang leader's daughter in this hi-fi action flick based loosely on *Romeo and Juliet.* (1 hr. 56 mins.; R) *CO Worldwide Cinemas.*

Rules of Engagement—In yet another movie about military discipline, a colonel turned lawyer played by Tommy Lee Jones must defend his friend (Samuel Jackson), who saved his life in Vietnam but is now accused of killing civilian demonstra-

Photograph by Roberta Parkin.

tors. (2 hrs. 3 mins.; R) *Loews State.*

Scary Movie—A half-baked satire of modern teen splatter flicks from Keenan Ivory Wayans. (1 hr. 28 mins.; R) *Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; CC Cinemas 1, 2, 3; Loews 42nd Street E Walk; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; New Coliseum; Nova; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.*

Shaft—John Singleton's new version of the seventies blaxploitation hit stars Samuel L. Jackson in the Richard Roundtree role. Like its predecessor, the film seems to really be about stylishness as a form of militancy. Jackson is so burned up about everything that he never has time to be a sex machine, and so the Isaac Hayes theme song sounds more like a taunt than a tribute. Christian Bale, in what amounts to a recap of his *American Psycho* sicko, plays a racist murderer, and Jeffrey Wright is effective as a Dominican druglord. (Rainer; 7/3/00) (1 hr. 34 mins.; R) *Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Loews 84th Street; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; Cinemart; UA Astoria; UA Crossbay; UA Movieworld; UA Movies at Staten Island.*

Shanghai Noon—Director Tom Dey attempts to make a wacky Western by casting Jackie Chan as a klutzy imperial guard to the emperor of China who's trying to rescue a kidnapped princess with the help of a petty thief/big dreamer (Owen Wilson). (1 hr. 50 mins.; PG-13) *Art Greenwich Twin; Kaufman Astoria Cinema.*

Shower—A bittersweet examination of Chinese culture taking place in a public bathhouse about to be closed down by a young entrepreneur—who happens to be the son of the man who owns it. (1 hr., 32 mins.; PG-13) *Quad Cinema; CC Eastside Playhouse; Lincoln Plaza Cinemas.*

Small Time Crooks—Woody Allen's new movie isn't just minor, it's minuscule. It harkens back not to the early classics like *Bananas* and *Sleeper*, but even further back to the milquetoast humors of *Take the Money and Run*. Allen and Tracey Ullman are a working-class Manhattan couple on the shady side of the law who strike it rich. Allen plays up the comedy of nouveau riche bad taste, but his comic affinities are elsewhere; most of what we see here is labored. Best reason to go: Elaine May's marvelous turn as a holyfool dimwit. (5/29/00) (PG-13) *CC Village East; Loews Kips Bay Theatre; Clearview's Beekman; Clearview's First & 62nd St.; Sony Lincoln Square; Clearview's Cobble Hill; North Shore Towers.*

★**Sunshine**—Istvan Szábó's highly uneven, sprawling yet schematic epic encompasses three generations of a Jewish-Hungarian family, as well as most of the political horrors of the twentieth century. Szábó's movies, most famously *Mephisto* and *Colonel Redl*, are all about the bloody confluence of politics and matters of the heart. He's fascinated by the fatalism of history, and by the ways in which people fight the inevitability of their fate. His new film carries on these themes on an even broader canvas, but often he seems to be inflating the usual recriminations and capitulations of a family by placing it against the Holocaust and the Gulag. Ralph Fiennes plays three separate roles, but he's too refined, too Dirk Bogarde–ish, to hold this behemoth of a movie together. (Rainer; 6/19/00) (;) *UA Union Square; Loews 72nd St. East; BAM Rose Cinemas; Pavilion; Kaufman Astoria Cinema; Kew Gardens Cinemas.*

Time Regained—The disembodied voice of Marcel Proust (Patrice Chereau), speaking, apparently, from his deathbed, guides us through key moments in his life, gradually interweaving elements of his fiction into the narrative until fantasy completely wins out. Co-starring Catherine Deneuve, Vincent Perez, and John Malkovich. (2 hrs. 35 mins.; NR) *Cinema Village; Lincoln Plaza Cinemas.*

Trixie—Alan Rudolph's nineteenth film, a hybrid of film noir and screwball comedy, stars Emily Watson as an irrepressible security guard hot on the trail of a cold-blooded murderer. Nathan Lane, Will Patton, and Lesley Ann Warren are all suspects. (1 hr. 45 mins.; R) *CC Angelika Film Center; Clearview's First & 62nd St.*

★**U-571**—Jonathan Mostow's WWII sub thriller is engagingly old-fashioned. Matthew McConaughey is the lieutenant who commandeers the takeover of a German U-boat in order to seize a coding machine called the Enigma. Harvey Keitel and Bill Paxton also turn up in uniform. (Rainer; 5/1/00) (2 hrs. ; PG-13) *CO Worldwide Cinemas.*

The Virgin Suicides—The material—five suburban adolescent girls kill themselves off, poetically, inexplicably—is perhaps too woozy for the rueful, mythological treatment it gets here, but debut director Sofia Coppola has a fine, fresh eye and a way with actors, among them Kirsten Dunst, James Woods, and Kathleen Turner. (Rainer; 5/1/00) (1 hr. 37 mins.; R) *CC Village East; Clearview's 59th Street East.*

Manhattan

Below 14th Street

Art Greenwich Twin—97–101 Greenwich Ave. (212-929-3350) *Gladiator; Shanghai Noon.*

CC Angelika Film Center—18 W. Houston St. (212-995-2000) *But I'm a Cheerleader; Butterfly; East Is East; Ghost Dog: The Way of the Samurai; Groove; Trixie.*

CC Village East—189 Second Ave. (212-529-6799) *Big Momma's House; Disney's The Kid; Fantasia/2000; Frequency; High Fidelity; Road Trip; Small Time Crooks; The Virgin Suicides.*

Cinema Village—22 E. 12th St. (212-924-3363) *American Pimp; A Clockwork Orange; 100% Arabica; Time Regained.*

Clearview's Waverly—323 Sixth Ave. (777-FILM#603) *The Patriot; Scary Movie.*

Film Forum—209 W. Houston St. (212-727-8110) *Getting to Know You; Grass; Humanité.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave. (50-LOEWS#952) *The Adventures of Rocky and Bullwinkle; Gone in Sixty Seconds; Mission: Impossible 2; The Perfect Storm; Shaft.*

Quad Cinema—34 W. 13th St. (212-255-8800) *Blood Simple; Burlesque King; East-West; Shower.*

The Screening Room—54 Varick St. (212-334-2100) *Croupier; Praise.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (212-253-2225) *Chicken Run; Gladiator; Jesus' Son; Me, Myself & Irene; The Patriot; Scary Movie; Sunshine.*

14th–41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (212-689-6548) *Gone in Sixty Seconds; Jesus' Son; Me, Myself & Irene.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *Big Momma's House; But I'm a Cheerleader; Chicken Run; Disney's The Kid; The Patriot; Scary Movie.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Me, Myself & Irene.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#858) *The Adventures of Rocky and Bullwinkle; Gone in Sixty Seconds; Mission: Impossible 2; The Perfect Storm; Shaft.*

Loews Kips Bay Theatre—570 Second Ave. (505-6397#558) *The Adventures of Rocky and Bullwinkle; Chicken Run; Disney's The Kid; Mission: Impossible 2; The Patriot; The Perfect Storm; Scary Movie; Shaft; Small Time Crooks.*

42nd–60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (212-753-6022) *Disney's The Kid; Scary Movie.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) *Gone in Sixty Seconds.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) *Shower.*

CC Sutton—205 E. 57th St. (212-759-1411) *East Is East; Fantasia/2000; Mission: Impossible 2.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Virgin Suicides.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Me, Myself & Irene.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *All About My Mother; Erin Brockovich; Final Destination; Reindeer Games; Romeo Must Die; U-571.*

Loews 42nd Street E Walk—42nd Street at Eighth Ave. (50-LOEWS#572) *Gladiator; Gone in Sixty Sec-*

Previews

Slim Shady

He goes by many names. Lucifer. Legion. Mephistopheles. And, in the case of 'Shadow Hours,' Peter Weller. Balthazar Getty (pictured, with Rebecca Gayheart) stars as an ex-druggie befriended by a certain "Stuart Chapell" (Weller), who introduces the youth to L.A.'s lurid nightlife circuit: Evil raves! S&M dens! Fight clubs! (All of which probably close at 2 A.M. and prohibit smoking.) Find out whether Getty ever cries out, "City of Angels? City of Demons, more like!" Opens July 14.

Photograph by Dale Robinette.

Revivals
Blue Cheese

When Luc Besson's French hit 'The Big Blue' was originally released in the U.S. in 1988, nearly an hour of footage had been excised and it was given a happy ending—and it was still box-office poison. Rosanna Arquette plays the love interest of handsome Jacques Mayol, who stars as an eccentric diver who has more rapport with porpoises than with human beings and who can hold his breath for a very long time. And now, apparently, an even longer time—the director's cut of the film opens July 14.

onds; Mission: Impossible 2; The Perfect Storm; Scary Movie; Shaft.

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *The Patriot.*

Loews Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Perfect Storm.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *American Psycho; Boricua's Bond; Love and Basketball; Rules of Engagement.*

Paris Theatre—4 W. 58th St.(212-688-3800) *Butterfly.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *Disney's The Kid; Gone in Sixty Seconds; Me, Myself & Irene.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *Small Time Crooks.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *The Adventures of Rocky and Bullwinkle; Chicken Run; Croupier; Jesus' Son; Me, Myself & Irene; Small Time Crooks; Trixie.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *The Adventures of Rocky and Bullwinkle; Big Momma's House.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Sunshine.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Gladiator; Shaft.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Chicken Run; Mission: Impossible 2; The Patriot; The Perfect Storm; Scary Movie; Shaft.*

UA East—1629 First Ave., at 85th St. (212-249-5100) *Gladiator.*

UA Gemini—1210 Second Ave., at 64th St. (212-832-1670) *The Patriot.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Me, Myself & Irene.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *The Perfect Storm; Scary Movie.*

Clearview's Olympia—2770 Broadway, bet. 106th and 107th Sts. (777-FILM#613) *Me, Myself & Irene; The Patriot.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) *Blood Simple; Croupier; The Decalogue; East-West; Shower; Time Regained.*

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *The Adventures of Rocky and Bullwinkle; Mission: Impossible 2; Scary Movie; Shaft.*

New Coliseum—701 W. 181st St. (212-740-1545) *The Adventures of Rocky and Bullwinkle; Me, Myself & Irene; The Perfect Storm; Scary Movie.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) *The Perfect Storm; Scary Movie; Shaft.*

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Chicken Run; Disney's The Kid; Gladiator; Gone in Sixty Seconds; The Patriot; The Perfect Storm; Small Time Crooks.*

Bronx

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *The Adventures of Rocky and Bullwinkle; Big Momma's House; Chicken Run; Dinosaur; Gone in Sixty Seconds; Me, Myself & Irene; Mission: Impossible 2; The Patriot; The Perfect Storm; Shaft; Titan A.E.*

Concourse Plaza—214 E. 161th St. (718-588-8800) *The Adventures of Rocky and Bullwinkle; Big Momma's House; Chicken Run; Gone in Sixty Seconds; Mission: Impossible 2; The Patriot; The Perfect Storm; Scary Movie; Shaft.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) *The Adventures of Rocky and Bullwinkle; Chicken Run; Disney's The Kid; Fantasia/2000; Gone in Sixty Seconds; Me, Myself & Irene; Mission: Impossible 2; The Patriot; The Perfect Storm; Scary Movie; Shaft.*

Brooklyn

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (718-623-2770) *Croupier; Groove; Jesus' Son; Sunshine.* (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (718-596-7070) *Call theater for showtimes.*

Canarsie—9310 Ave. L, at E. 93rd St. (718-251-0700) *The Adventures of Rocky and Bullwinkle; The Perfect Storm; Scary Movie.*

Clearview's Cobble Hill—265 Court St. (718-596-9113) *The Adventures of Rocky and Bullwinkle; Gone in Sixty Seconds; Hamlet; The Perfect Storm; Small Time Crooks.*

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Call theater for showtimes.*

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Call theater for showtimes.*

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Call theater for showtimes.*

CO Kingsway—946 Kings Hwy., at Coney Island Ave. (777-FILM#577) *Call theater for showtimes.*

Kent Triplex—Coney Island Ave. at Ave. H (718-338-3371) *Chicken Run; The Perfect Storm; Scary Movie.*

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (718-277-0303) *The Adventures of Rocky and Bullwinkle; Big Momma's House; Chicken Run; Gone in Sixty Seconds; Mission: Impossible 2; The Patriot; The Perfect Storm; Scary Movie; Shaft.*

Pavilion—188 Prospect Park West (718-369-0838) *The Adventures of Rocky and Bullwinkle; Chicken Run; Disney's The Kid; Fantasia/2000; Me, Myself & Irene; The Patriot; The Perfect Storm; Scary Movie; Shaft; Sunshine.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) *The Adventures of Rocky and Bullwinkle; Me, Myself & Irene; The Perfect Storm; Scary Movie; Shaft.*

UA Marboro—6817 Bay Pkwy., at 69th St. (718-232-4000) *Me, Myself & Irene; The Patriot; The Perfect Storm; Scary Movie.*

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) *The Adventures of Rocky and Bullwinkle; Big Momma's House; Chicken Run; Gone in Sixty Seconds; Me, Myself & Irene; Mission: Impossible 2; The Patriot; The Perfect Storm; Scary Movie.*

Queens

Centre Sunnyside—42-17 Queens Blvd. (718-361-6869) *Chicken Run; Disney's The Kid; Me, Myself & Irene; The Patriot; The Perfect Storm; The Road to El Dorado; Scary Movie.*

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) *Disney's The Kid; Gone in Sixty Seconds; Mission: Impossible 2; Scary Movie; Shaft.*

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Call theater for showtimes.*

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) *Call theater for showtimes.*

College Point Multiplex—28-55 Ulmer St., Whitestone (718-886-4900) *The Adventures of Rocky and Bullwinkle; Big Momma's House; Chicken Run; Gone in Sixty Seconds; Me, Myself & Irene; Mission: Impossible 2; The Patriot; The Perfect Storm; Scary Movie; Shaft.*

Jackson Triplex—82nd St. at Roosevelt Ave. (718-478-6777) *Me, Myself & Irene; The Perfect Storm; Scary Movie.*

Kaufman Astoria Cinema—38th St. at 35th Ave. (718-786-2020) *Boricua's Bond; Boys and Girls; Dinosaur; Fantasia/2000; Final Destination; Frequency; Mission: Impossible 2; The Patriot; The Perfect Storm; Road Trip; Shanghai Noon; Sunshine; Titan A.E.*

Kew Gardens Cinemas—81-05 Lefferts Blvd. (718-441-9835) *Croupier; Dinosaur; East Is East; East-West; Jesus' Son; Joe Gould's Secret; Sunshine.*

Main Street Cinemas—72-66 Main St. (718-263-4828) *The Adventures of Rocky and Bullwinkle; Chicken Run; Disney's The Kid; The Flintstones in Viva Rock Vegas; Me, Myself & Irene; The Patriot; The*

Photograph courtesy of Samuel Goldwyn Co.

Perfect Storm; Scary Movie.

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (718-229-7702) *Croupier; East Is East; East-West; Small Time Crooks.*

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) *Chicken Run; The Perfect Storm.*

Sony Bay Terrace—211-01 26th Ave., at Bell Blvd., Bayside (777-FILM#712) *Call theater for showtimes.*

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) *Call theater for showtimes.*

Sony Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) *Call theater for showtimes.*

UA Astoria—28-60 Steinway St. (718-726-1279) *The Adventures of Rocky and Bullwinkle; Big Momma's House; Chicken Run; Disney's The Kid; Me, Myself & Irene; Shaft.*

UA Brandon Cinema—70-20 Austin St., Forest Hills (718-544-1020) *The Perfect Storm.*

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) *Big Momma's House; Fantasia/2000; The Perfect Storm; Shaft.*

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) *The Adventures of Rocky and Bullwinkle; Chicken Run; Disney's The Kid; Gone in Sixty Seconds; Me, Myself & Irene; The Patriot; Scary Movie.*

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) *The Adventures of Rocky and Bullwinkle; Big Momma's House; Boys and Girls; Chicken Run; Gladiator; Me, Myself & Irene; The Patriot; Titan A.E.*

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (718-225-7711) *The Adventures of Rocky and Bullwinkle; Croupier; Me, Myself & Irene; The Patriot.*

UA Movieworld—242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) *The Adventures of Rocky and Bullwinkle; Chicken Run; Disney's The Kid; The Patriot; The Perfect Storm; Scary Movie; Shaft.*

Staten Island

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) *The Adventures of Rocky and Bullwinkle; Big Momma's House; Boys and Girls; Chicken Run; Gone in Sixty Seconds; Me, Myself & Irene; The Patriot; The Perfect Storm; Titan A.E.*

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) *Gone in Sixty Seconds; Me, Myself & Irene; The Patriot; The Perfect Storm; Scary Movie.*

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) *The Adventures of Rocky and Bullwinkle; Big Momma's House; Chicken Run; Disney's The Kid; Fantasia/2000; Gone in Sixty Seconds; Me, Myself & Irene; Mission: Impossible 2; The Patriot; The Perfect Storm; Scary Movie; Shaft.*

Museums, Societies, Etc.

American Museum of the Moving Image—Through 9/3: "Behind the Mirror: American Films in the 1950's." 7/15: *The Big Carnival* (1951); *Sweet Smell of Success* (1957). 7/16: *Salt of the Earth* (1953); *Trial* (1955). 7/15–7/16: "Repertory Nights: New Prints of Classic Movies." *Peeping Tom* (1960). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—7/12: *Fresh Kill* (1998); *Junky Punky Girlz* (1996); *Rosewater* (1999); *The Well* (2000). 7/13: "Essential Cinema." *130 Films* (1896–1905). 7/14: "Summer Italian Film Festival." *Bringing Out the Dead* (1999); *Mean Streets* (1973). "Essential Cinema." *Adebar* (1957); *Mosaik im Vertrauen* (1955); *Pause* (1977); *Pussy on a Hot Tin Roof* (1961); *Tootsies in Autumn* (1962). 7/15: *The Holy Scrolls* (1971–1999). "Essential Cinema." *L'Illusioniste Fin de Siècle* (1899); *The Palace of Arabian Nights* (1905); *Trip to the Moon* (1902). 7/16: *The Holy Scrolls* (1971–1999). "Summer Italian Film Festival." *Bringing Out the Dead; Mean Streets.* 32 Second Ave. (212-505-5110); $8.

BAM Rose Cinemas—7/11: *McCabe & Mrs. Miller* (1971). 7/12: *Night of the Demon* (1958). 7/13–7/14: *Purple Noon* (1960). 7/15–7/16: "Village Voice Best of the '90s." *Cold Water* (1994); *Taste of Cherry* (1997). 7/17: *Vengeance Is Mine* (1979). 30 Lafayette Ave., Brooklyn (718-623-2770).

Clearview Cinemas—Through 7/17: "The New York International Independent Film and Video Festival." 7/11: *Scarlett Mecca and the Pentagram Girl; Killing Time; Squirrel Off; Generic Turns; Life Is a Dream, A Street Poet in New York; Keeping Scores; In the Refrigerator.* 7/12: *Laughing Boy; Misery Bay; American Eyeball; Crashing by Design; The Game; Ordinary Madness; Why Neal; Pigeonholed; Leading With the Right; Stanley's Christmas Gift; Twenty Twenty; Burning Passion; Me, Jane.* 7/13: *A Jazz Story; All Broke Down; White Butterfly; Captive Audience; Sick Sports Memorabilia; Guise & Dolls.* 7/14: *Warm Apple Juice; Artisan; Good Kid Bad Kid; First Crazy; Four Score; God Made Man; The Last Chance; 1132 Pleasant Street; The Education of James Kaan; The Doghouse; Call Time; The Last Angry Man; The Prize; Follow Me Outside; Relinquishing Hantavinos; Organ Donor, The Karate Ruler, Blood; Incident at Haystack Landing; Beith El; The Leader Outside; Third World Babysitter, System Noise.* 7/15: *Fall of Angels; Lucky 13; A.K.A.; Change of Heart; Walking Between the Raindrops; Distant Echoes.* 7/16: *Karma; The Sick Sense; Hollywood Capri; Desert Diner, Landslide; Sordid Lives; Oracle: Someone to Love; Death of a Corner Drugstore; Mixed Blessings; Amy Stiller's Breast; Love Disease; Reaper Madness; People From Space; Light My Fire.* 7/17: *Siberian Dreams; The Bead Movement; Nantasket Roads; Warm Like Pearls; Take Flight; Murkury; Greetings From the Parking Lot; Grandpa's Marijuana Handbook; Hope, Gloves, and Redemption; The Creation; Deep Six; An Altman Family Reunion; Flophouse.* 239 E. 59th St. (212-777-7100).

Film Society of Lincoln Center (The Walter Reade Theater)—Through 7/20: "Time and Again: The Cinema of Alain Resnais." 7/12: *No Smoking; Melo* (1986). 7/13: *The War Is Over* (1966). 7/14–7/15: *Hiroshima Mon Amour* (1959); *Last Year at Marienbad* (1959). 7/16: *Providence* (1977). 7/17: *Stavinsky* (1974). 65 W. 65th St., plaza level (212-875-5600); $8.50, $5 members, $4.50 seniors, $3 "Movies for Kids."

The Screening Room—"Midnight Blaxploitation Film Series." 7/16–7/17: *Foxy Brown* (1974). "Weekend Classics." 7/16: *Breakfast at Tiffany's* (1961); *Willy Wonka and the Chocolate Factory* (1971). 54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons).

Two Boots Pioneer Theater—Through 7/12: *The Filth and the Fury; The Interview* (1999); *Live Virgin* (2000). 155 E. 3rd St. (212-254-3300); $9, $6 seniors.

YWCA Cine-Club—Through 7/30: "The Surreal World of Luis Buñuel." 7/15–7/16: *Daughter of Deceit (La Hija del Engaño)* (1954). 610 Lexington Ave., at 53rd St. (212-735-9717); $6 members, $7 nonmembers.

Preview

More Chuck for Your Buck

Chris Weitz (pictured, right), one half of directing-screenwriting duo the Weitz Brothers (best known for last year's hit *American Pie*), was happy to moonlight as a leading man in the independent black comedy *Chuck & Buck*—but made a very specific request prior to committing: "I made [director] Miguel Arteta assure me there'd be absolutely *no* anal sex onscreen." When the script finally arrived on his desk, he found that, although Arteta had kept his promise, the material was "precisely what I was afraid it would be. The role called for a lot of things that aren't exactly . . . part of my lifestyle." In *Chuck & Buck*, Weitz plays Chuck Sitter, a successful, soon-to-be-married Los Angeles music executive whose life is turned upside down after his childhood best friend, Buck (Mike White, pictured, left, who also wrote the film), invites him to his mother's funeral. When the former buddies cross paths, Chuck finds that Buck has developed into a 27-year-old man-child who still plays with Matchbox cars and eats very little besides lollipops. The reunion kindles strong nostalgia in Buck: Obsessing over Chuck, he moves to L.A. to be closer to him and produces a play about their relationship, all the while making steadily more outrageous sexual advances on his friend. (The two used to experiment as children.) "I'd been working for years doing more mainstream Hollywood screenwriting," says White, who was until recently a supervising producer for NBC's *Freaks and Geeks*. "I was tired of writing heroic characters; I wanted to write a part that audiences would hope they *weren't* like." As for the experience of working very, very intimately with Weitz, White says, "His genuine discomfort in playing the role translates perfectly onscreen. I have to admit I felt some sadistic glee in adding to that discomfort any way that I could." *Chuck & Buck* opens July 14. **DEREK DE KOFF**

Photograph by Matthew Greenfield.

theater

Russian Drama...*Dratch & Fey...Dance on Widows' Row*

Broadway

Previews and Openings

The Man Who Came to Dinner—Nathan Lane and Jean Smart star in this comedy about a snooty writer who wreaks havoc on the happy home of some plain Midwesterners. By Moss Hart and George S. Kaufman. $50–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 7/27 opening. Through 10/1. *American Airlines Theatre, 227 W. 42nd St. (212-719-1300).*

Now Playing

A Moon for the Misbegotten—Thanks to Eugene O'Neill's artistry, the character of Josie is true enough to be a riveting character when incarnated by the right actress, and Cherry Jones is a transcendent actress; when Cherry is in bloom, she is, like her namesake trees, worth a pilgrimage from the four corners of the earth. As James, Gabriel Byrne gives a complementarily moving performance as a lost soul in a dying body. (Simon: 4/3/00.) $60–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).*

Aida—The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Directed by Robert Falls with a book by Linda Woolverton and David Henry Hwang. Sets and costumes by Bob Crowley. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).*

Annie Get Your Gun—Bernadette Peters plays Annie Oakley, the sharp-tongued, sharp-shootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).*

Beauty and the Beast—Disney's beast is back (no, not the mouse). $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. This revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. *Studio 54, 254 W. 54th St. (212-239-6200).*

Cats—So many ways to skin a cat—but none of them seem to work! $40–$75. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/7/82. Extended through 9/10. *Winter Garden Theater, 1634 Broadway, at 50th St. (212-239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) $20–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. *Shubert, 225 W. 44th St. (212-239-6200).*

Contact—This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).*

Copenhagen—Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941 stars Philip Bosco, Blair Brown, and Michael Cumpsty. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale Theatre, 242 W. 45th St. (212-239-6200).*

Dirty Blonde—Brash actress-author Claudia Shear stars in her new play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. *Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago.* $65–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (212-239-6200).*

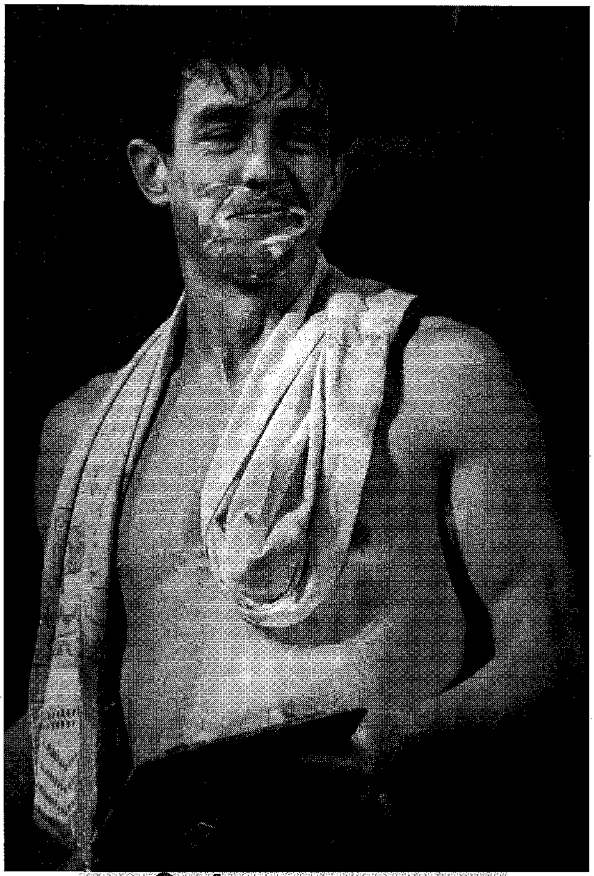
Jackie Mason—Much Ado About Everything—Jackie Mason is not so funny as Dame Edna (who is?) but still damned funny. He is politically incorrect, and glories in it with ecstatic gloat. (Simon: 1/17/00.) $65–$55. Tues.–Sat. at 8, Sun. at 3. *Golden Theatre, 252 W. 45th St. (212-239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/28/97. *Plymouth Theatre, 236 W. 45th St. (212-239-6200).*

Jesus Christ Superstar—Yeah, he's the Messiah, but what he really wants to do is sing. $26–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/3. *Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).*

Kiss Me, Kate—With a score jammed with some of the best-known theater songs ever written, it's no wonder each generation has rediscovered this gem since its 1948 Broadway premiere. Now Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Martin Beck Theatre, 302 W. 45th St. (212-239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80.



Onstage
Lincoln Log

The Lincoln Center Festival is kicking into high gear this week, with Rebecca Gilman's play *Spinning Into Butter,* the *nouveau cirque* production *Filao,* and more Russian drama than you're likely to have seen since Khrushchev banged the heel of his shoe. The Maly Drama Theatre of St. Petersburg presents *Brothers and Sisters* in four performances in two parts, based on the trilogy of novels by Fyodor Abramov and featuring Pyotr Semak (pictured), while the Vakhtangov Theater presents *Innocent as Charged,* a drama by nineteenth-century social realist Alexander Ostrovsky about a woman who is reunited with her lover and child after seventeen years. (See "Off Broadway.")

Photograph by Viktor Vassiliev.

Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (212-239-6200).*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* (Simon: 12/1/97.) $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).*

Miss Saigon—A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 12/31. *Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).*

The Music Man—Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).*

The Phantom of the Opera—Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (212-239-6200).*

The Real Thing—The clever Tom Stoppard tells a fairly simple story as trickily, as cleverly as possible. He has lots of fun with his assorted adulteries, and his dialogue suitably sparkles. The current revival is less pleasurable than the 1984 American premiere, which had the proper sets and was better directed. Still, Stoppard is one of our few brainy and literate dramatists and once again warms up Broadway's intellectual climate by several balmy degrees. (Simon: 4/24/00.) $35–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/13. *Barrymore Theatre, 243 W. 47th St. (212-239-6200).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (212-307-4100).*

The Ride Down Mt. Morgan—Shakespearean star and Starfleet captain Patrick Stewart plays Lyman Felt, a bigamist businessman who must confront his two wives after a terrible accident, in Arthur Miller's drama. $55–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/23. *Ambassador Theatre, 215 W. 49th St. (212-239-6200).*

Riverdance—This revamped version returns to New York. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Gershwin Theatre, 222 W. 51st St. (212-307-4100).*

Rose—In Martin Sherman's new play, Olympia Dukakis plays a Jewish woman who sits on a Miami Beach park bench and reflects on her life. $30–$60. Mon.–Sat. at 8, Sat. at 2. *Lyceum Theatre, 149 W. 45 St. (212-239-6200).*

Saturday Night Fever—Flared pants! $30–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Minskoff Theatre, 200 W. 45th St. (212-307-4100).*

Swing!—The dance marathon continues. $20–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. *St. James Theatre, 246 W. 44th St. (212-239-6200).*

True West—Josh Brolin and Elias Koteas, replacing Philip Seymour Hoffman and John C. Reilly, smash typewriters and burn toast as Sam Shepard's dysfunctional brothers. Matthew Warchus (*Art*) directs. $65–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Circle-in-the-Square Theatre, W. 50th St., West of Broadway (212-239-6200).*

Off Broadway

Previews and Openings

Avow—Jack Hofsiss (*The Elephant Man*) directs Bill C. Davis's new play about same-sex marriage, an unwed mother, and a priest. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Previews begin 7/14 for a 7/27 opening. *Century Center, 111 E. 15th St. (212-239-6200).*

Brothers and Sisters—As part of Lincoln Center's celebration of Russian Theater, the Maly Drama Theatre of St. Petersburg stages an adaptation of Fyodor Abramov's trilogy of novels, presented in two parts. $90. Call for schedule. Through 7/16. *John Jay College Theater, Tenth Ave. bet. 58th and 59th Sts. (212-875-5928).*

Filao—Featured in the Lincoln Center Festival, a *nouveau cirque* performance. $55. Most nights at 7. Call for schedule. Through 7/26. *Damrosch Park Tent, 62nd St. near Amsterdam Ave. (212-721-6500).*

Great Black One-Acts 2000—Woodie King presents one-acts by Amiri Baraka, Ed Bullins, Ben Caldwell, Alice Childress, Charles Fuller, Langston Hughes, and others. $25. Wed.–Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. Through 8/6. *Henry Street Settlement, 466 Grand St. (212-353-1176).*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Previews
They Did Survive

Four merry widows, one cursed street, and nine dead husbands all add up to one rousing new comedy, 'The Dance on Widows' Row,' written and directed by Samm-Art Williams, author of the Broadway plays 'Home' and 'The First Breeze of Summer.' Starring (clockwise, from upper left) Elizabeth Van Dyke, Marie Thomas, Elain Graham, and Barbara Montgomery, this irreverent work is produced by Woodie King's New Federal Theatre. (See "Off Broadway.")

Photograph by Martha Holmes

Innocent as Charged—For the State Academic Theater of Russia's U.S. debut, and as part of the Lincoln Center Festival, the company presents nineteenth-century social realist Alexander Ostrovsky's play about a woman who is separated from her son and lover. $55. Wed.–Sat. at 7:30, Sun. at 3. 7/19–7/23. *Fordham University Theatre, 60th St. at Columbus Ave. (212-721-6500).*

Never Swim Alone—Winner of an overall excellence award at last year's Fringe $27.50. Wed and Thurs. at 8, Fri. and Sat. at 8 and 10. In previews for a 7/13 opening. *SoHo Playhouse, 15 Vandam St. (212-239-6200).*

Santos & Santos—Two Mexican-American lawyers and brothers become embroiled in narcotics smuggling when their younger brother returns to their El Paso law firm, in Octavio Solis's new play. $15. Wed.–Sun. at 7. Previews begin 7/14 for a 7/18 opening. Through 8/5. *Studio Theatre, 145 W. 46th St. (212-971-1074).*

Spinning Into Butter—As part of the Lincoln Center Festival, Daniel Sullivan (*A Moon for the Misbegotten, Dinner With Friends, Proof*) directs Hope Davis in Rebecca Gilman's new play about a racial controversy at a small Vermont college. $50. Mon.–Sat. at 8, Wed. and Sat. at 2. In previews for a 7/27 opening. *Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).*

Now Playing

Anonymous—A novelist who works in advertising is set up with a batty nutritionist and a mafioso in Glen Merzer's new comedy. Directed by Pamela Berlin (*Steel Magnolias, Crossing Delancey*). $40. Tues.–Sat. at 8, Sat. at 2, and Sun. at 3. *McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-279-4200).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (212-254-4370).*

The Bubbly Black Girl Sheds Her Chameleon Skin—This new musical with book, music, and lyrics by Kirsten Childs stars LaChanze (*Ragtime, Once on This Island*). $47.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Through 7/16. *Playwrights Horizons, 416 W. 42nd St. (212-279-4200).*

The Comedy of Errors/The Iliad: Book One—The British and American Aquila Theatre Company returns with two performances in repertory. $20–$35. *Errors:* Thurs. at 8 and Sat. at 3 and 9. *Iliad*: Fri. at 7 and 9, and Sun. at 3 and 7. *Hemmerdinger Hall, 100 E. Washington Square Pl. (212-307-4100).*

The Countess—Gregory Murphy's costume drama about the love triangle of John Ruskin, his wife, and painter John Everett Millais. $40–$55. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lambs Theatre, 130 W. 44th St. (212-997-1780).*

The Crumple Zone—A new comedy by Buddy Thomas about five men during a holiday weekend. $35. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7. Through 8/13. *Rattlestick Theatre, 224 Waverly Pl. (212-532-8887).*

Current Events—A California senator navigates personal politics at home in David Marshall Grant's new play. $40. Tues.–Sun. at 7:30, Sat. and Sun. at

3. Through 7/16. *MTC Stage 2 at City Center, 131 W. 55th St. (212-581-1212).*

The Dance on Widows' Row—A new comedy about four rich widows by Samm-Art Williams (*The First Breeze of Summer, Home*). Produced by New Federal Theatre. $25. Wed.–Fri. at 7:30, Sat. at 3 and 8, Sun. at 3. Through 7/23. *Henry Street Settlement, 466 Grand St. (212-353-1176).*

De La Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).*

Dinner With Friends—Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$55. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. *Variety Arts Theatre, 110 Third Ave. (212-239-6200).*

The Director—In Nancy Hasty's new play, a once-famous director has fallen from grace and is working as a janitor, until a young playwright enlists his skills—theatrical, that is, not custodial. $37.50–$40. Mon.–Sat. at 8, Sat. at 3. *Arclight Theatre, 152 W. 71st St. (212-279-4200).*

The Donkey Show—A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. *El Flamingo, 547 W. 21st St. (212-307-4100).*

Eat the Runt—Audience members pick which roles the eight Mefisto Theatre company members will play in this surreal story about the hiring of a grants manager at an art museum. $35. Tues.–Sun. at 8. *Altered Stages, 212 W. 29th St. (212-760-5940).*

F-Stop—Olga Humphrey's new comedy follows a photographer who falls for a martial-arts star and gets caught up in a kidnapping. $12. Fri., Sat., and Mon. at 8. Through 7/15. *HomeGrown Theatre, 2628 Broadway, at 99th St. (212-229-7500).*

The Fantasticks—The musical perennial. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).*

The Flame Keeper—Amos Kamil's new play about a Jewish professor's return to Berlin in 1946. $45. Mon. and Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *47th Street Theatre, 304 W. 47th St. (212-239-6200).*

for colored girls who have considered suicide/when the rainbow is enuf—The twenty-fifth-anniversary production of Ntozake Shange's work stars Jackée and is directed and choreographed by George Faison (*The Wiz*). $45–$49. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theater, 111 W. 46th St. (212-239-6200).*

Forbidden Broadway Cleans Up Its Act—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $45–$47.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre, Broadway at 51st St. (212-239-6200).*

Fully Committed—For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, and exuberantly enacted by Mark Setlock, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant. (Simon: 1/17/00.) $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Cherry Lane Theatre, 38 Commerce St. (212-239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. This musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$55. Mon., Tues., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

Photograph by Mary Ellen Matthews.

Preview

Host Busters

In Rachel Dratch and Tina Fey's aptly titled comedy-sketch show *Dratch & Fey*, the *Saturday Night Live* cast member and head writer morph into: a puma-attack victim and the *Playboy* playmate who comes to comfort her; a jilted, booze-addled teenager and the boyfriend who cheated on her with an albino ("she looked so white and clean and pretty"); and a teacher and student engaged in the closely linked studies of self-defense and flirting, among many other characters. The two first performed this show at Second City in Chicago, where they met. Fey (above left) left for *SNL* three years ago, and Dratch (at right) eventually left for L.A., where she "didn't do anything." "Because it turned out she wasn't 14," Fey explains. "Yeah," says Dratch, "it was the year of the teenager." Now that they're reunited at *SNL*, things are a little different ("Now Tina's my boss." "I am not!" Fey shrieks), what with all the guests. "We had Sisqó on and he did the 'Thong Song,' which I love," says Fey. "It doesn't say it's a small ass; in my mind that song embraces a wide variety of asses. Anyway, he had these women on the show to wear thongs who obviously were not dancers, so they were practicing like, turn and ass, and ass and turn!" According to Dratch, "You don't really have any control at *SNL*; you can write a real funny skit but if the host doesn't like it . . ." "Yeah," says Fey, "the host might rather be in the sketch where they get to wear the *really funny* wig!" So, they agree, it's nice to be back in charge, together. Catch them July 12, 17, 19, 24, and 27 at the Upright Citizens Brigade Theater, 161 West 22nd Street (212-366-9176).

Ariel Levy

It Ain't Over 'Til the First Lady Sings—Hailing from that most unfunny city, Washington, D.C., the cornball political comedy troupe Capitol Steps brings jokes about Hillary, Rudy, etc. to our punchline-starved city. $45. Tues.–Sat. at 8, Wed., Thurs., and Sat. at 2:30. Through 9/2. *Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).*

Jitney—This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in the Pittsburgh of 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $51. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/3. *Second Stage Theatre, 307 W. 43rd St. (212-246-4422).*

Joe Fearless (A Fan Dance)—*Sports Night* onstage: a rabid fan tracks his b-ball obsession in Liz Tucillo's new play. $35. Mon.–Fri. at 8, Sat. at 3 and 8. *Atlantic Theater, 336 W. 20th St. (212-239-6200).*

Judith Shakespeare Company's Festival 2000—Feminist interpretations of *Julius Caesar* and *The Comedy of Errors*, directed by Joanne Zipay. $15. Tues.–Fri. at 8, Sat. and Sun. at 2 and 8. Through 7/22. *Mint Theater, 311 W. 43rd St. (212-352-8887).*

Kiki & Herb: Playing for Time—The downtown duo continue their first open-ended Off Broadway run. $12–$15. Fri.–Sun. at 7:30. *Fez, 380 Lafayette St. (212-533-2680).*

The Laramie Project—In November 1998, one month after Matthew Shepard's murder, director Moisés Kaufman (*Gross Indecency: The Three Trials of Oscar Wilde*) traveled with his company to Laramie, Wyoming, just as Shepard's death was becoming a catalyst for hate-crime legislation nationwide. Six visits and several hundred interviews later, Kaufman and members of his company present a set of sampled monologues about the town and the murder. $25–$55. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7:30. *Union Square Theatre, 100 E. 17th St. (212-307-4100).*

Michigan Impossible—A comedy about a part-Irish, part-African-American, part–Native American man's search for identity. $35. Tues.–Sat. at 8, Sat. at 2. Through 9/22. *John Houseman Studio A, 450 W. 42nd St. (212-279-4200).*

Naked Boys Singing—Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. *Actor's Playhouse, 100 Seventh Ave. So. (212-463-0060).*

Neil Simon's Hotel Suite—This collection of Neil Simon one-acts set in hotels promises more tiny bars of soap than Broadway has seen in a long while. *Hotel* manager is John Tillinger. Guests include Helen Carey, Randy Graff, Leigh Lawson, and Ron Orbach. $55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 9/10. *Gramercy Theatre, 127 E. 23rd St. (212-777-4900).*

Off the Meter—John Ahlers directs Peter Zablotsky's new play about a cabdriver and an investment banker who concoct a get-rich-quick scheme together. $35. Mon.–Sat. at 8, Sat. at 3. *Hudson Guild Theatre, 441 W. 26th St. (212-279-4200).*

Our Sinatra—Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$80. Mon. and Wed.–Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. *Blue Angel Theatre, 323 W. 44th St. (212-239-6200).*

Over the River and Through the Woods—A comedy by Joe DiPietro, author of *I Love You, You're Perfect, Now Change,* about four meddling Italian-American grandparents. $49.50. Mon.–Wed., Fri., Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman Theatre, 450 W. 42nd St. (212-239-6200).*

The Poet of Columbus Avenue—The Pan-Asian Repertory presents Dennis Escobedo's new romantic comedy. $45. Wed.–Sat. at 8, Wed., Sat., Sun. at 2:30. Through 7/23. *Theatre Four, 424 W. 55th St. (212-239-6200).*

Proof—More math onstage! Mary-Louise Parker plays a young woman who faces an elusive mathematical proof, a would-be lover, and Dad, a very sharp mathematician. Directed by Daniel Sullivan (*Moon for the Misbegotten*). $50. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. Through 7/30. *MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).*

Stomp—As the title implies, a loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave. (212-477-2477).*

Straight-Jacket—To conceal his sexuality and keep his starring role in *Ben Hur,* a leading man marries the studio boss's secretary in Rock Hudson–era Hollywood. Through 8/31. $47.50. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. *Playhouse 91, 316 E. 91st St. (212-307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Now starring Domenica Cameron-Scorcese, daughter of Martin. $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88 *(212-239-6200).*

The Vagina Monologues—Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. 7/11–7/23: Teri Hatcher, Ricki Lake, and Regina Taylor. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. *Westside Theatre, 407 W. 43rd St. (212-239-6200).*

When They Speak of Rita—The Foote family presents a new drama by Daisy Foote, starring Hallie Foote and directed by Pulitzer- and Oscar-winning writer Horton Foote. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Primary Stages, 354 W. 45th St. (212-333-4052).*

The Winter's Tale—Brian Kulick directs this Shakespeare in the Park production for the Public Theater, starring Keith David, Anjanue Ellis, and Bronson Pinchot. Free. Tues.–Sun. at 8. Through 7/16. *Delacorte Theater, Central Park (212-539-8655).*

Off-Off Broadway

Big Kiss—Self-deprecation isn't just for big stars. Here, unknown actors unearth the terror of their most humiliating auditions for your enjoyment. $5. Mon. at 7. Through 8/14. *Miranda Theatre, 259 W. 30th St. (212-268-9829).*

Chekhov Vaudevilles—Vaudevilles in the renovated porn palace. $15–$20. Call for schedule. *Nada Show World Theater, 42nd St. and Eighth Ave. (212-586-7829).*

Chicago City Limits Turns 20—Celebrating twenty years of shtick, the improv group tackles Elián, *Jeopardy,* and more. $20. Wed–Sat. at 8, Fri. and Sat. at 10:30. *City Limits Theater, 1105 First Ave., near 60th St. (212-888-5233).*

Classical Theatre of Harlem Shakespeare Festival—A modern adaptation of *Romeo and Juliet* set and performed outdoors in Harlem. $12. Thurs.–Sun. at 7:30. 7/14–8/6. *Harlem School of the Arts Courtyard, 645 St. Nicholas Ave. (212-539-8828).*

Emerging Artist Series 2000—The Wooster Group showcases four young talents. 7/13–7/16: Audio-visual composers and designers Joe Diebes and Jeff Sugg with Seattle's space-noise trio Hovercraft. 7/20–7/23: The fantastically talented crutch-dancer Bill Shannon ("Crutch"). 7/27–7/30: Multimedia group Radiohole. $12. Thurs.–Sun. at 8. *Performing Garage, 33 Wooster St. (212-966-3651).*

Hot! Ninth Annual Celebration of Queer Culture—A full slate of queer-riffic performances. Highlights include Marga Gomez, Regie Cabico, and Aileen Cho and Paul Bowde and Murray Nossel's unusual autobiographical performance about AIDS and friendship. 7/11: Annie Lanzillotto, Michelle Maullucci, Jen Mitas, Zoe Ryder. 7/12: Melissa Birch, Connie Winston. 7/13: "Performers on the Ledge" curated by Regie Cabico, Gita Reddy, and Rebecca Schneider. 7/14 and 7/15: Marga Gomez, Regie Cabico, Aileen Cho. 7/17: Carmelita Tropicana, Jorge Ignacio Cortinas. 7/18: Perry Brass, Peter McLeon, Andy Horowitz. 7/19: Michael Burke, Tom Bondi, Mark Holt, Ken Bullock. 7/20 and 7/21: Carolin Brown, Sally Sockwell, Lexa Rosean. 7/22: Judith Scray. 7/24: Jeff McMahon, Clarinda Mac Low, Tanya Barfield. 7/25: Coco Frio. 7/26: Ken Bullock, Scotty the Blue Bunny, James Ferguson. 7/27: Paul Browde and Murray Nossel. 7/28: Jess Dobkin, Utopia Roaming. 7/29: Timothy Levitch. 7/21: Timothy Levitch, Jess Dobkin, Utopia Roaming, Forward. Most shows $7–$15. Performances at 8. *Dixon Place at Vineyard 26, 309 E. 26th St. (212-532-1546).*

Hudson Valley Shakespeare Festival—*Measure for Measure* runs through 7/30. Beginning 7/19, *The Taming of the Shrew* runs in repertory through 8/27. $19–$30. Wed. and Thurs. at 7, Fri. and Sat. at 8, Sun. at 6. *Boscobel Restoration, Garrison (914-265-7858).*

Ice Factory 2000—Soho Think Tank presents a series of performances and works-in-progress, including Jane Comfort's very promising dance opera, *Asphalt,* with book and lyrics by Carl Hancock Rux, vocals by Toshi Reagon, and score by DJ Spooky, plus Daria Fan's performance *What's the Matter.* $12. Call for schedule. Wed.–Sat. at 7. Through 8/12. *Ohio Theater, 66 Wooster St. (212-966-4844).*

The Picture—Tony Torn stars in Eugene Ionesco's classic, in which a "Large Gentleman" haggles with a painter over a work of art. $15. Through 7/22. *CHA, 135 W. 42nd. St. (212-206-7188).*

The Ridicu-Fest—Nada's festival of "high camp" features a fusion of *The Stepford Wives* and *A Doll's House* alongside other new works and camp classics by the Charleses Busch and Ludlam. $12–$15. Call for schedule. Through 7/23. *Nada Classic, 167 Ludlow and Nada ShowWorld, 675 Eight Ave. (212-420-1466).*

Shakespeare in the Park(ing) Lot—A free (!) Mod and R&B production of *As You Like It* presented by Expanded Arts. Free. (Did we mention the price already?) Wed.–Sat. at 8. *Located in the municipal parking lot across the street from 85 Ludlow St. (212-358-5096).*

Sistah Supreme—An autobiographical one-woman show by Bronx-born Liza Colon-Zayas. $25. Wed. and Thurs. at 7:30, Fri. and Sat. at 7:30 and 10. Through 8/26. *P.S. 122, 150 First Ave. (212-477-5288).*

Summer Camp 6—The SoHo Rep presents new plays by emerging playwrights, including a frenzied "Ten-Minute Play Series" on 7/13 and 7/14. $8. Call for schedule. 7/13–8/13. *SoHo Rep, 46 Walker St. (212-334-0962).*

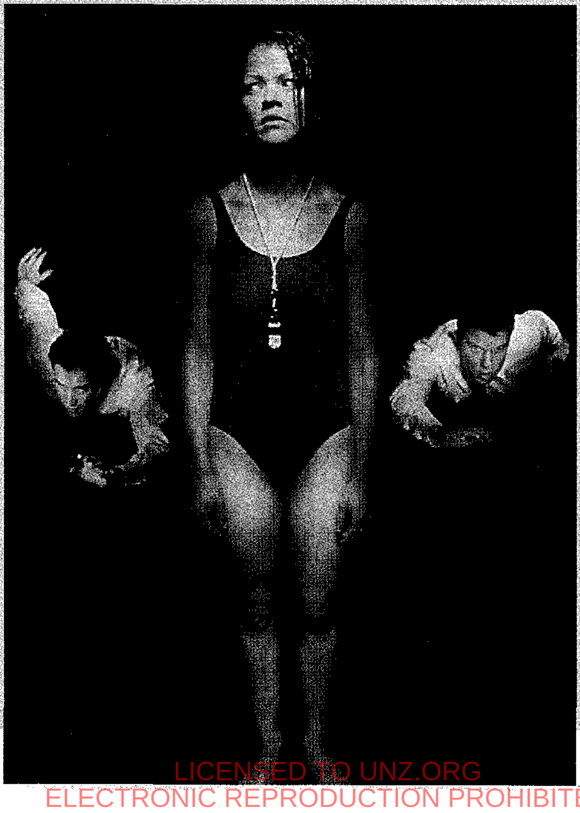
Surface Transit—Talented spoken-word performer, actress, and playwright Sarah Jones presents her one-woman show. $25. Wed.–Sat. at 8:30, Fri. and Sat. at 11. Through 8/26. *P.S. 122, 150 First Ave. (212-477-5288).*

Venus & Adonis—The Shakespeare Project presents a puppet adaptation of the Bard's comic poem *Venus & Adonis.* Free. Thurs.–Sun. at 6:30. Through 8/13. Call for locations *(212-387-2051).*

Opening

Say Never

When Canadian playwright Daniel MacIvor's absurdist play 'Never Swim Alone' opened at last year's Fringe Festival, it scored an Overall Excellence Award and ran successfully at St. Mark's. Now this work, a bizarre thirteen-round verbal battle between two friends, refereed by a strange woman (from left, Douglas Dickerman, Susan O'Connor, and John Maria), is transferring to an Off Broadway run at the SoHo Playhouse. In previews for a July 13 opening. (See "Off Broadway.")



Photograph by Jordan Hollender.

art

Barbara Kruger...Elliott Erwitt

Galleries

Solos

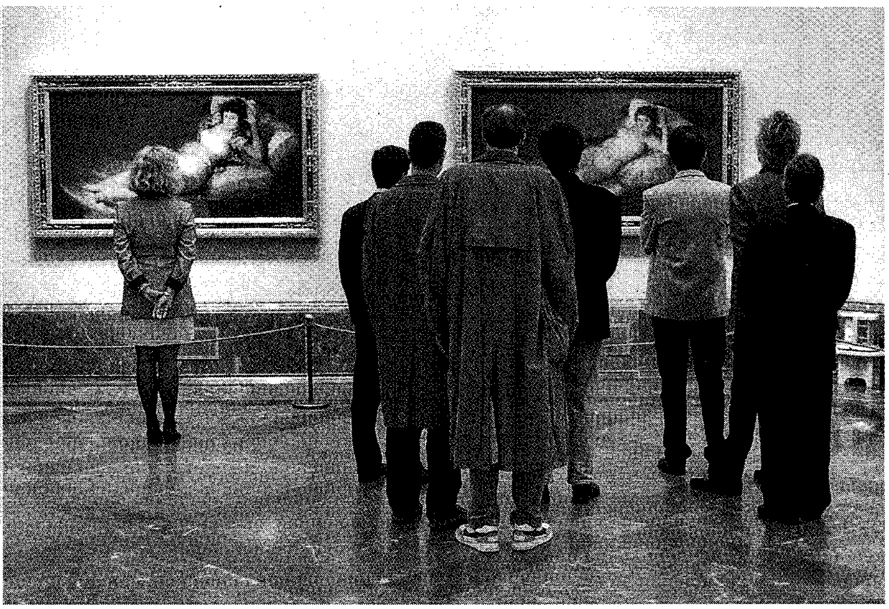
Madison Avenue and Vicinity

James Lee Byars—Three installations by the American artist (1932–1997) from the past three decades, two of which have not been previously exhibited in the United States; through 8/14. Werner, 4 E. 77th St. (212-988-1623).

Stan Dann—Whimsical wood reliefs of various kinds of shoes; through 7/21. Stone, 113 E. 90th St. (212-987-4997).

Photography Museum Pieces

As Elliott Erwitt wittily reminds us, it's not just the art that catches our eyes in a museum, but the people in front of it, too. Erwitt's sly shots of art lovers, taken from the late fifties through 1999, can currently be ogled at Edwynn Houk Gallery (745 Fifth Avenue, near 57th Street; through August 11) and in a new monograph, 'Museum Watching' (Phaidon Press; $30).



Photograph courtesy of Edwynn Houk Gallery.

Peter Dayton—Color-laser-Xerox collages of flowers; through 8/16. Winston Wächter Mayer, 9 E. 78th St. (212-327-2526).

Herman Maril—Paintings and drawings of landscapes on Monhegan Island, Maine, from the sixties and seventies; through 8/31. Graham, 1014 Madison Ave. (212-535-5767).

Joaquin Torres-Garcia—A retrospective of paintings, drawings, and books by the Uruguayan modernist (1874–1949) who worked in Paris and was a cofounder of the movement Cercle et Carré (Circle and Square); through 7/29. CDS, 76 E. 79th St. (212-772-9555).

57th Street Area

Robert Arneson—Bronze self-portrait sculptures and related drawings from the eighties; through 8/8. Franklin Parrasch, 20 W. 57th St. (246-5360).

Eugenie Baizerman—Still-life and figurative paintings by a Polish-born artist (1899–1949); through 7/28. Zabriskie, 41 E. 57th St. (212-752-1223).

Andy Goldsworthy—Two new site-specific works, including a wall made of clay and a "rush line" drawing composed of reeds woven together; through 7/17. Lelong, 20 W. 57th St. (212-315-0470).

Brian Kenny—Found-object assemblages in painted wooden boxes; through 7/28. DC Moore, 724 Fifth Ave. (212-247-2111).

Betsabeé Romero—New works by the Mexican artist that combine themes derived from Mexican folklore, history, and popular culture, including a Volkswagen Beetle that the artist has transformed into an artwork, a car installation of objects from a junkyard, and a gridlike painting that reproduces Mexico City's historic downtown district; through 9/2. Barquet, 41 E. 57th St. (212-644-9090).

SoHo and TriBeCa

Herbert Bayer—Paintings, drawings, photographs, and photomontages by the Austrian-born artist and designer (1900–1985) who studied at the Bauhaus, served as one of its directors, and later lived and worked in the United States; through 7/21. Kent, 67 Prince St. (212-966-4500).

Vanessa Beecroft—Photographs of the artist's staged performances from the series VB39 and VB42; through 9/16. Deitch, 18 Wooster St. (212-343-7300).

Anh Duong—New paintings; through 9/16. Shafrazi, 119 Wooster St. (212-274-9300).

Raoul Hague—Five large-scale carved wood sculptures made between 1969 and 1978; through 7/29. Lennon, Weinberg, 560 Broadway (212-941-0012).

Ben Potter—Paintings and sculptures that refer to the natural world; through 7/28. Gibson, 568 Broadway (212-925-1192).

Sean Snyder—Photographs, videos, and installations that present the artist's impressions of the urban environment, public space, and architectural structures; through 7/28. Koenig, 359 Broadway (212-334-9255).

Chelsea

Deborah Butterfield—New cast-bronze sculptures of horse forms; through 7/30. Thorp, 210 Eleventh Ave. (212-691-6565).

Günter Förg—Recent abstract paintings that draw on the works of Barnett Newman, Clyfford Still, and other Abstract Expressionists; through 7/28. Luhring Augustine, 531 W. 24th St. (212-206-9100).

Janine Gordon—Photographs and videos that draw on the artist's involvement in New York's subculture; through 7/28. XL, 504 W. 22nd St. (212-462-4111).

Roberto Juarez—New large-scale abstract paintings whose compositions of lines, circles, and squares were influenced by the renovation of Times Square as viewed through the windows of the artist's studio; through 7/31. Miller, 524 W. 26th St. (212-366-4774).

Mike Wilson/Oona Stern—Paintings, drawings, and collages by "Tattoo Mike," who performed at the Coney Island Sideshow for ten years until his death in 1996, and photographs of the artist by Marcus Leatherdale, McDermott & McGough, Andy Warhol, and others/An installation made of carpet. Through 7/28. Harris, 529 W. 20th St. (212-463-9666).

Group Shows

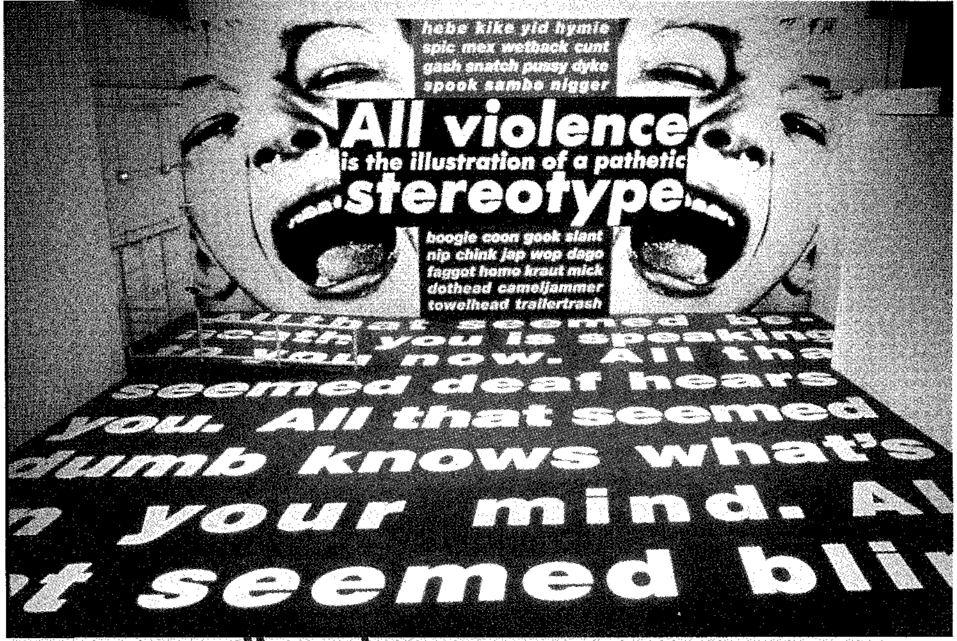
Madison Avenue and Vicinity

Baumgold—128 E. 72nd St. (212-861-7338). "Out-of-Doors," contemporary landscapes by eighteen artists, among them Blosser, Cleveland, Crandall, Forman, Hannock, Katz, Morley, Palmer, Steinberg; through 7/28.

Castelli—59 E. 79th St. (212-249-4470). Works on paper by Colson, John, Morris, Ruscha, Starns, Therrien, Weiner; through 8/4.

Graham—1014 Madison Ave. (212-535-5767). "Fluid Flow," works that investigate fluid systems by 25 artists, among them Arm, Bolande, Bradshaw, Derges, Fuss, Kalymnios, Obrosey, Parlotto, Siena, Wright; through 8/25.

Hirschl & Adler—21 E. 70th St. (212-535-8810). "New York-Classicism-Now," works that embody the characteristics associated with the art of classical antiquity—among them harmony, clarity, restraint, and universality—by Akutsu, Collins, Croak, Drake, Gilje, Moore, Parrish, others; through 9/15.



Happening

Make My Day

Get out . . . Why are you here . . . Thinking of you . . . Not ugly enough . . . Busy preaching . . . I can't look at you and breathe at the same time. Grab the sunblock and shades—Barbara Kruger's unsparing bold-italic sentiments are literally everywhere you turn this summer: in "Barbara Kruger" at the Whitney Museum of American Art, the artist's first comprehensive retrospective of installations (pictured), photographic prints on paper and vinyl, billboards, etched metal plates, sculpture, and video (945 Madison Avenue, at 75th Street; July 13 through October 22); on gigantic banners hanging from the sides of buildings at Eighth Avenue between 41st and 42nd Streets and Pier 40 at Washington Street, July 13 through October 22); and in the windows of Saks Fifth Avenue (Fifth Avenue between 49th and 50th Streets; July 13–20).

Knoedler—19 E. 70th St. (212-794-0550). "The Collector as Patron in the Twentieth Century," postwar and contemporary art from the collections of five prominent living collector-patrons, including Agnes Gund, Marieluise Hessel, Bebe and Crosby Kemper, Mary and Jim Patton, and Bea and Phil Gersh; through 7/31.

57th Street Area

Ameringer Howard—41 E. 57th St. (212-935-1110). "Construction Site," works by Chamberlain, Pfaff, Stella; through 7/28.

Clark—24 W. 57th St. (212-246-2205). "Blown Away," ceramic works with a menacing edge by Fekete, Katleman, Krafft, Notkin, Suro; through 8/12.

Cohan—41 W. 57th St. (212-755-7171). Works that use the ball or sphere as an object of rumination, by Chiappa, Feher, Hammons, Hirst, Majore, Oursler, Wegman, others; through 8/18.

De Nagy—724 Fifth Ave. (212-262-5050). Photographs of Maine and New York City by Rudy Burckhardt, and paintings, photographs, and drawings of Burckhardt by his fellow artists, among them Blaine, Grooms, Gross, Hannah, Jacquette, Katz, Mazur, Schneeman; through 7/28.

PaineWebber—1285 Sixth Ave. (212-713-2000). "The Morris Museum: A Collected Century." Works from the collection of the Morris Museum in Morristown, N. J., among them fine and decorative arts, costumes, toys, ethnographic objects; through 9/8.

SoHo and TriBeCa

Brownstone—39 Wooster St. (212-334-3455). Works by Buege, Goldstein, Hale, Hergenhahn, Kruse, O'Neill, Scott, Wagner, others; through 8/5.

Collins—83 Grand St. (212-226-1861). "Summertime," new works by Basora, Clough, Isensee, Lozano, Milloff, Stoetzel, White, others; through 7/28.

Cowles—74 Grand St. (212-925-3500). Works by Arnoldi, Ben Tré, Caracciolo, Enders, Negroponte, Waterston, others; through 7/28.

Deitch Projects—76 Grand St. (212-343-7300). "Sentimental Education," an exhibition curated by David Rimanelli for which twelve artists were asked to create their own visual responses to Gustave Flaubert's novel *Sentimental Education*; through 7/29.

Donahue/Sosinski—560 Broadway (212-266-1111). Sculpture by Begum, Hammen, Jarmusch, Jones, Martinez; through 7/28.

Exit Art—548 Broadway (212-966-7745). "Neo," works by 22 emerging artists working in the New York area selected by the directors and co-founders of Exit Art, Jeanette Ingberman and Papo Colo; through 8/19.

Kelly—43 Mercer St. (212-343-2405). "Inside Out: Reality or Fiction?," a Joseph Cornell box from 1954 and photographic works that use Cornell's constructed boxes as a point of departure, by Bäckström, Casebere, Höfer; through 7/21.

Marcus—578 Broadway (212-226-3200). Recent works by Kendi, Georgiou, Flexner; through 7/21.

Chelsea

Brown's Enterprise—436 W. 15th St. (212-627-5258). Works by Ethridge, Guyton, Just, Kardel, Sweeney; through 7/28.

Cheim & Read—521 W. 23rd St. (212-242-7727). "Opulent," paintings and sculpture that emphasize sumptuous textures, physical density, and richness of color, by Benglis, Burton, Cemin, Milhazes, Ofili, Perrone, Taaffe, Uslé; through 9/1.

Clementine—526 W. 26th St. (212-243-5937). "Miracle Whip," works by Anderson, Bovasso, Frank, Farber, Miller, Prekop, Stoetzel, others; through 7/29.

Debs—525 W. 26th St. (212-643-2070). "The Hissing of Summer Lawns," sculpture and works on paper by Moyer, Peterson, Stevens, Stoney, Wallis-Johnson, Wright; through 7/22.

Eller—526-30 W. 25th St. (212-206-6411). "Back to Nature," works by Bhabha, Dupuis, Ostendarp, Reeves, Rudolph, Zeller, others; through 8/4.

Erben—516 W. 20th St. (212-645-8701). Paintings, photographs, audiovisual drawings, and other works by Monastyrskij, Nelson, Universal, Wood; through 7/28.

Feigen Contemporary—535 W. 20th St. (212-929-0500). "Maximal Minimal," abstract paintings by Blake, Bovasso, Gwyn, Kaneda, Lyon, Rosmarin, Uglow, others; through 8/4.

Foster—529 W. 20th St. (212-229-0044). "Elbow Room: Manhattan's Public Spaces in Recent Art," works by Hirakawa, Landers, Norman, Petracca, Tunick; through 8/4.

Gladstone—515 W. 24th St. (206-9300). "OO," drawings by Acconci, Baldessari, Barney, Bourgeois, Celmins, Kapoor, Lewitt, Kusama, Marden, Peyton, Serra, Tiravanija, Walker, others; through 8/30.

Golden—526 W. 26th St. (212-727-8304). "Human/Nature," works by Alvarez, Ashkin, Beck, Kalymnios, Seimens, Vega, Wampler, others; through 7/28.

Greene Naftali—526 W. 26th St. (212-463-7770). "Kool Aid," works by Gartrell, Inoue, James, Korty, Pruitt; through 7/29.

Kaplan—416 W. 14th St. (212-645-7335). Works by Carter, Donnelly, Kuri, Paradeis; through 7/25.

Kasmin—293 Tenth Ave. (212-563-4474). Unique photographs by Bucklow, Derges, Hutcheson, McClelland, Miller, Rose; through 8/18.

Klagsbrun—526 W. 26th St. (212-243-3335). Works that make use of the urban landscape, by Arden, J. Craig-Martin, Colson, Ess, Graham, Greenaway, Korty, Maher, Struth, others; through 8/18.

Lombard-Freid—531 W. 26th St. (212-967-8040). "Psycho/Soma," works that examine the human condition through portraiture and staged images, by Baran, Brooks, Core, Dauder, Hines, Pollack, Silva, Von Zwehl; through 7/29.

Meltzer—516 W. 20th St. (212-727-9330). "Game On!," works on the theme of sports by fourteen artists, among them Bowers, Chiappa, Dodge, Kimmel, Lambert, Steinfeld; through 7/28.

Morris—465 W. 23rd St. (212-727-2752). Photographs by Boberg and Schabel, an installation of lifelike "weeds" cast in PVC by Matelli; through 8/18.

Postmasters—459 W. 19th St. (212-727-3323). Works by gallery artists, among them Armstrong, Cooper, Cottingham, Finch, Hoberman, Pearlstein, Risley, Schumann; through 7/29.

Shainman—513 W. 20th St. (212-645-1701). "Simultaneous," paintings, photographs, and sculptures that compel the viewer to comprehend multiple images, gestures, and meanings at once, by Attie, Knox, Mthethwa, Wagner, Vega; through 7/28.

Sonnabend—536 W. 22nd St. (212-627-1018). "Retrospective," works by gallery artists celebrating the gallery's new location; through 7/30.

Team—527 W. 26th St. (212-279-9219). Recent video projections by Hans Op de Beeck; group show of works by Heist & Genesis P-Orridge, Lucy, Violette; through 8/4.

Photography

Benrubi—52 E. 72nd St. (517-3766). Photographs of interiors by Abranowicz, Alpern, A. Arbus, Casebere, Devine, Imes, Maul, Morell, Polidori, Turyn, others; through 8/31.

Louise Dahl-Wolfe/Farooz Zahedi—Portraits, still-lifes, and fashion work by this photographer (1895–1989) who worked for *Harper's Bazaar* from 1936 to 1958/Mural-size Iris prints of botanical forms arranged in compositions. Through 9/1. Staley-Wise, 560 Broadway (212-966-6223).

Elliott Erwitt—Photographs of museumgoers from the fifties to the present; through 8/11. Houk, 745 Fifth Ave. (212-750-70070).

Greenberg—120 Wooster St. (212-334-0010). "Made for America," vintage photographs from the *Time-Life* photo archive that were taken for *Life*, *Time*, and *Fortune* magazines by Bourke-White, Capa, Evans, Parks, and other photographers; through 8/12.

Photograph by Brian Forrest/Whitney Museum of Art.

ICP—1130 Fifth Ave., at 94th St. (212-860-1777); Tues.–Thurs. 10–5, Fri. 10–8 (voluntary contribution 5–8), Sat. and Sun. 12–6; $6, $4 students and seniors. "James Nachtwey: Testimony." A retrospective of works by the documentary photographer known for his images of human conflict and struggle; through 7/23. . . . "A Durable Memento: Portraits by Augustus Washington, African American Daguerreotypist." The first exhibition of the work of one of a small group of African-American daguerreotypists whose work has been identified; through 9/24.

Newseum—580 Madison Ave. (212-317-7596). "The Pulitzer Prize Photographs: Capture the Moment," featuring more than 100 Pulitzer Prize–winning photographs taken between 1941 and 1999; through 9/23.

Pace/MacGill—32 E. 57th St. (212-759-7999). "Photographs for Summer Reading," works that use the written word as a subject, by Acconci, Attie, Bourdin, Brassai, Callahan, Cumming, Evans, Frank, Gowin, Michals, Siskind, others; through 8/30.

John Pinderhughes—Color photographs of eastern Long Island; through 7/31. Kelly, 591 Broadway (212-226-1660).

Ricco/Maresca—529 W. 20th St. (212-627-4819). Recent photographs by Chapman, McKenna, Ruiz i Altaba. Through 8/18.

Saul—560 Broadway (212-431-0747). Staged and constructed photographs on the theme of architecture by Asymptote: Rashid and Couture, Boberg, Casebere, Groover, Kasten, Nicosia, Voita, Wood, others; through 8/18.

Weegee—The first exhibition devoted to the photographer's distorted images, among them distortions of Marilyn Monroe, Richard Nixon, the Empire State Building, and Coney Island; through 7/28. Marks, 523 W. 24th St. (212-243-0200).

Museums

American Craft Museum—"Judy Chicago: Resolutions: A Stitch in Time." A millennium project that is a collaboration between Chicago and a group of needleworkers using a variety of techniques; through 9/3. . . . "Sandy Skoglund: Breathing Glass." An installation in the museum's atrium space consisting of thousands of miniature, mechanized dragonflies; through 9/3. . . . "Tommy Simpson: Garden of the Heart." The sculptor and furniture designer's own life-size version of an ancient Persian garden; through 9/3. . . . "Peter Chang: A Visionary." Jewelry and sculptural objects by a Glasgow-based jewelry designer; through 9/3. 40 W. 53rd St. (212-956-3535); Tues., Wed., Fri., Sat., and Sun. 10–6, Thurs. 10–8 (pay what you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Fighting Dinosaurs." Fossils of dinosaurs locked in combat that were recently discovered in the Gobi Desert; through 10/29. Central Park West at 79th St. (212-769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown—"Dancing Demons: Ceremonial Masks of Mongolia." Masks, costumes, headdresses, ritual aprons, and ceremonial implements used for "Devil Dances," the traditional Lamaist Buddhist dance ceremonies of Mongolia; 7/12–9/17. 502 Park Ave., at 59th St. (212-288-6400); Mon.–Sat. 10–6; $4, $2 students and seniors (free Mon.–Fri. 12–2).

Bronx Museum of the Arts—"Good Business Is the Best Art: Twenty Years of the Artists in the Marketplace Program," Works by Tomie Arai, Rina Banerjee, Prudencio Irazabal, Fabian Marcaccio, Sara Sosnowy, and others; through 9/3. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 12–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art—"William Merritt Chase: Modern American Landscapes, 1886–1890." Paintings of outdoor scenes in Brooklyn and Manhattan by the American landscapist; through 8/13. . . . "Maxfield Parrish, 1870–1966." The first critical survey of the works of the American artist, including paintings, drawings, prints, photographs, artifacts, and ephemera; through 8/6. . . . "Vivian Cherry: A Working Street Photographer 1940s–1990s." Photographs documenting social conditions in the Lower East Side garment industry, Depression-era Harlem, Brooklyn neighborhoods, and Times Square, as well as images showing the 1950s demolition of Manhattan's Third Avenue El; through 8/6. . . . "African Masterworks From the Collection of Beatrice Riese." African art collected by the painter Beatrice Riese, who has lived in New York since 1949; through 9/10. . . . "Urban Glass." A collaboration between Urban Glass, the New York Center for Contemporary Glass in downtown Brooklyn, and the Brooklyn Museum of Art, consisting of works by contemporary glass artists that were inspired by objects in the museum's collection; through 9/3. . . . "Passages: Photographs in Africa by Carol Beckwith and Angela Fisher." Color photographs documenting customs, rites of passage, and aspects of ceremonial life; 7/14–9/24. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Ground Rules:

During the summer, Galleries are generally open Mon. through Fri., from between 10 and 6.

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"National Design Triennial: Design Culture Now." Recent works by 83 American designers and design firms; through 8/6. 2 E. 91st St. (212-849-8300); Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Drawing Center—"A Sketch of Yaddo: The 1950s." Drawings and original musical and literary manuscripts made by artists, writers, and composers who were invited for residencies at the Saratoga Springs artists' retreat in the fifties; through 7/26. . . . "Selections Summer 2000." Works on paper by emerging artists; through 7/26. . . . "Mark Manders." An installation at the Drawing Center's Drawing Room, at 40 Wooster St., in which the Dutch artist focuses on the role of drawing in *Self-Portrait as a Building*, a work-in-progress that he has been developing for the past fourteen years; through 7/26. 35 Wooster St. (212-219-2166); Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Grey Art Gallery—"Rudy Burckhardt and Friends: New York Artists of the 1950s and '60s." Photographic portraits of artists by Burckhardt, who died last year at the age of 85, juxtaposed with works by those artists from the New York University Art Collection, as well as a selection of Burckhardt's films and photographs of New York cityscapes; through 7/15. 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum—"1900: Art at the Crossroads." An exhibition organized in collaboration with the Royal Academy of Arts, London, offering a radical reassessment of artistic cross-currents at the turn of the century, featuring works by Balla, Bouguereau, Degas, Eakins, Kandinsky, Matisse, Mondrian, Picasso, and others; through 9/10. . . . "Project for a New Guggenheim in New York City." Models and other works developed by the museum in collaboration with architect Frank Gehry; through 9/15. 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 students and seniors.

Jewish Museum—"Anni Albers." The first comprehensive New York exhibition of the Bauhaus-trained textile designer's work, including more than 200 works created between 1924 and 1978, among them unique wall hangings and weavings, drapery and upholstery fabrics, wall coverings, fabric swatches, texture studies, room dividers, jewelry, prints, and drawings; through 8/20. . . . "Pickles and Pomegranates: Jewish Homes Near and Far." An interactive children's exhibit that evokes life in two late-nineteenth-century Jewish households; through 10/30. 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $8, $5.50 students and seniors.

Metropolitan Museum of Art—"Chardin." A major loan exhibition of works by the French still-life and genre painter Jean Siméon Chardin (1699–1779), known for his lifelike portrayals of animals, birds, and fruit; through 9/3. . . . "Vernacular Photographs From the Thomas Walther Collection." Anonymous photographs dating from the twenties through the sixties; through 8/27. . . . "American Modern: 1925–1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9/01. . . . "Painters in Paris: 1895–1950." Paintings by Bonnard, Braque, Chagall, Léger, Matisse, Picasso, and other artists who worked in Paris; through 12/31. . . . "Perfect Documents: Walker Evans and African Art, 1935." Photographs by Evans depicting the African sculpture exhibited in MOMA's groundbreaking 1935 exhibition of African art; through 9/3. . . . "The Beginning of Baroque: Carracci at the Metropolitan." Paintings, prints, and drawings made between 1580 and 1610 by Annibale, Agostino, and Ludovico Carracci from the museum's collection; through 9/17. . . . "Max Beckmann Prints." A selection of recent acquisitions of early drypoints created by the German artist between 1914 and 1922; 7/14–1/7/01. . . . "Art and Oracle: Spirit Voices of Africa." African sculpture and objects dating from the sixteenth to the twentieth century; through 7/30. . . . "Fireworks!: Four Centuries of Pyrotechnics in Prints and Drawings"; through 9/17. . . . "John Singer Sargent: Beyond the Portrait Studio, Paintings and Drawings From the Collection." Works made by the artist during his travels in Europe and America; through 9/10. 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library—"Treasures From the Royal Tombs of Ur." An exhibition organized by the University of Pennsylvania Museum of Archeology and Anthropology comprising jewelry, musical instruments, tools, weapons, cylinder seals, human remains, and other objects and artifacts from the ancient Sumerian city-state of Ur; through 9/10. . . . "Saint-Exupéry's Little Prince." A selection of Antoine de Saint-Exupéry's original preparatory drawings for *The Little Prince*, as well as pages from his revised handwritten manuscript; through 8/20. . . . "Sacred Songs: Illuminated Choir Books." Music manuscripts used in the liturgy of the Catholic church during the Middle Ages and the Renaissance; through 10/15. 29 E. 36th St. (212-685-0008); Tues.–Thurs. 10:30–5, Fri. 10–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

El Museo del Barrio—"The S-Files/The Selected Files." Works by U.S.-born Latinos and New York City–based Latin American artists who submitted work to the museum for review over the past year; through 9/24. . . . "Ernesto Pujol: Conversion of Manners." A site-specific installation that incorporates photographs and vintage Carthusian, Franciscan, and Jesuit habits; through 9/24. 1230 Fifth Ave. (212-831-7272); Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum for African Art—"Beads, Body, and Soul: Art and Light in the Yorùbá Universe." The historic section of a two-venue exhibition shared with the Studio Museum in Harlem (see listing), consisting of crowns, thrones, coronets, necklaces, slippers, and other beaded objects made by the Yorùbá in Nigeria and the Republic of Benin; through 8/27. . . . "Africa by Africans: A Photographic Essay." Images of Africa from the colonial era to the present taken by African photographers; through 8/27. Museum for African Art, 593 Broadway (212-966-1313); Tues.–Fri. 10:30–5:30, Sat. and

Sun. 12–6; $5, $2.50 students, seniors, and children.

Museum of American Folk Art—"The Art of William Edmondson." The first major New York retrospective of sculptures by the self-taught American sculptor since 1937, when he was the first African-American artist to have a one-person show at the Museum of Modern Art; through 8/27. Two Lincoln Square (212-595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Making Choices," the second cycle of MOMA2000 exhibitions: "The Marriage of Reason and Squalor." A survey examining opposites as they occur in single works of art; through 9/19. . . . "The Raw and the Cooked." Works by unschooled, outsider, and naïve artists; through 9/19. . . . "Useless Science." The efforts of artists who mimic the methods and conventions of artists; through 9/19. . . . "The Dream of Utopia/Utopia of the Dream." Abstract and Surrealist works by Dalí, Ernst, Malevich, Mondrian, others; through 8/22. . . . "Modern Living 1." Post–World War I designs from the de Stijl, Bauhaus, and Constructivist movements; through 8/22. . . . "Walker Evans & Company." Photographs by Evans and by photographers who influenced him or were influenced by him; through 8/22. . . . "Modern Art Despite Modernism." Works by Albright, Balthus, Cadmus, Freud, Hopper, Rivera, others; through 8/22. . . . "Art Is Arp." Works from the twenties, including wood reliefs, string reliefs, cardboard cutouts, prints, illustrated books, collages, and sculpture; through 8/22. . . . "Ideal Motif: Stieglitz, Weston, Adams, and Callahan"; through 9/26. . . . "Modern Living 2"; through 9/26. . . . "New York Salon." A cross-section of painting and sculpture that marked the beginning of the New York School's rise to prominence; through 9/26. . . . "The Observer: Cartier-Bresson After the War"; through 9/26. . . . "Seeing Double." An exploration of the theme of pseudoscience through artworks that mimicked scientific methods, and of the absurd as a philosophical, literary, and artistic concept; through 9/26. . . . "Shigeru Ban: A Paper Arch"; through 8/1. . . . "Project 70: Jim Hodges, Beatriz Milhazes, Faith Ringgold." Banners by each artist displayed on the museum's 53rd Street façade; through 10/31. . . . "Projects 72: John Armleder and Piotr Uklanski"; through 8/1. . . . "Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through1/28/01. 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York—"Renewing a Block and the Spirit of its People: Photographs of Carmel Hill, Harlem, by Bill Foley"; 7/22–11/12. . . . "Under the El." Images of New York City life in prints, watercolors, and drawings from the museum's collection; through 12/3. . . . "New York Now: Contemporary Works in Photography." Images of New York and New Yorkers from the museum's collection; through 10/15. . . . "Elegant Plate: Three Centuries of Precious Metals in New York City." Objects of silver, gold, and other metals from the museum's collection that were used in or near New York from the early-eighteenth century through the twentieth; through 9/24. . . . "Ordinary People, Extraordinary Lives: 100 Years of Labor in New York City." Photographs and oral histories documenting the lives of New York City's workers over the past century; through 7/16. . . . "New York: Songs of the City." More than 50 pieces of lavishly illustrated sheet music for songs celebrating New York; through 9/10. 1220 Fifth Ave., at 103rd St. (212-534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

Museum of the Fashion Institute of Technology—"Louise Dahl-Wolfe, The American Image." A full-scale retrospective of the noted fashion photographer's work, including still-lifes and portraits of Mae West, Cecil Beaton, Eudora Welty, and others; through 8/12. Seventh Ave. at 27th St. (212-217-7642); Tues.–Fri. 12–8, Sat. 10–5; free.

National Academy of Design—"American Spectrum: Paintings and Sculpture From the Smith College Museum of Art." A traveling exhibition drawn from one of the foremost institutional collections of eighteenth-, nineteenth-, and twentieth-century American art, including works by Albers, Homer, Hopper, Inness, Kline, O'Keeffe, Sargent, and others; through 9/10. . . . "The Watercolors of Charles Hawthorne." Watercolors spanning the years 1915 to 1930 by the founder of the Cape Cod School of Art; through 7/30. . . . "Stuart Davis in Gloucester." Approximately 45 paintings and watercolors of Gloucester on Cape Ann in Massachusetts made by the artist between 1915 and 1934; through 7/30. 1083 Fifth Ave. (212-369-4880); Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; $5.

New Museum of Contemporary Art—"Martha Rosler: Positions in the Life World." A retrospective of the artist's videos, installations, and photographs; 7/15–10/8. . . . "Tiborocity: Design and Undesign by Tibor Kalman." A retrospective of the late designer's work in print, film, video, and product design, including more than 200 pieces from his personal collection; the archives of M&Co., the design firm he founded in 1979; and his contributions as editor-in-chief of the Benetton-sponsored magazine *Colors;* through 8/7. 583 Broadway (212-219-1222); Wed. and Sun. 12–6, Thurs.–Sat. 12–8 (free Thurs. 6–8); $6, $3 artists, students, and seniors.

New-York Historical Society—"Manhattan Contrasts: Twentieth-Century Paintings of New York From the Collection of the New-York Historical Society." Works by Chesley Bonestell, Theresa Bernstein, Colin Campbell Cooper, Martin Wong, and others; through 8/27. . . . "New York Inside Out." A juried exhibition of photographs by New Yorkers documenting their own lives at home; through 8/20. . . . "Stork Club." An exhibition tracing the history of New York's legendary nightclub through letters and business records, photographs, menus, and accessories bearing the nightclub's logo; through 10/1. . . . "Without Sanctuary: Lynching Photography in America." Photographs documenting lynchings in America from the 1870s through the 1950s; through 8/13. 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center—"Around 1984: A Look at Art in the Eighties." Works by a selected group of artists who were practicing in the eighties, among them Basquiat, Bickerton, Clemente, Cragg, Calle, Halley, Holzer, Kapoor, Koons, Salle, Schnabel, Steinbach, Sherman; through 9/30. . . . "Volume: Bed of Sound." Works by approximately 80 sound artists presented through headphones and a room designed with speakers for individual and group sound-art presentation; through 9/30. . . . Projects by Jonathan Bepler, Christian Marclay, Pipilotti Rist, and Ugo Rondinone; through 9/30. . . . "Max Neuhaus: Drawings." Drawings that complement the artist's sound works; through 9/30. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084); Wed.–Sun. 12–6; $5 suggested donation.

Queens Museum of Art—"Art at Work: Forty Years of the Chase Manhattan Collection." More than 120 contemporary artworks from the bank's collection, by Acconci, Barney, Clemente, Close, Gober, Nauman, Prince, Sherman, Wegman, others; through 10/1. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Tues.–Fri. 10–5, Sat. and Sun. 12–5; $4, $2 students and seniors.

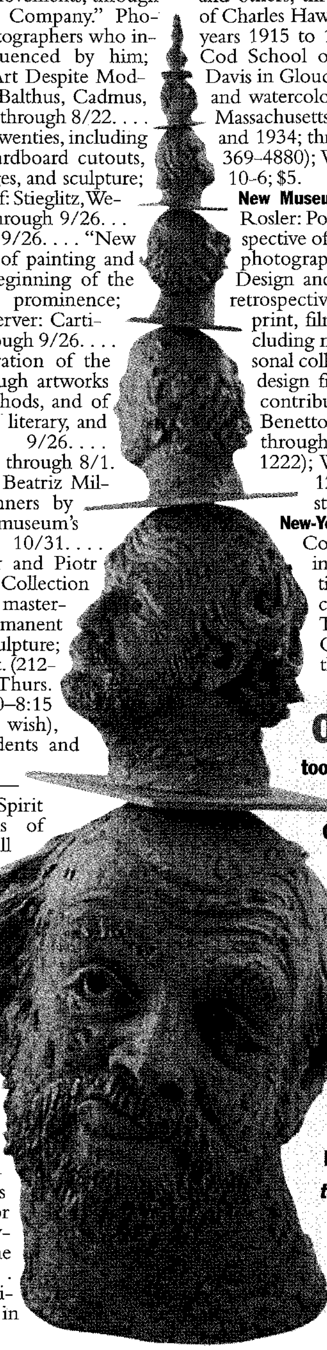
Studio Museum in Harlem—"Beads, Body, and Soul: Art and Light in the Yorùbá Universe." The contemporary section of a two-venue exhibition shared with the Museum for African Art (see listing), consisting of works by African and African-American artists drawing on the decorative traditions of the Yorùbá of Nigeria and the Republic of Benin, including beaded paintings, banners, and sculpture; through 8/27. . . . "From the Studio: Artists-in-Residence 1999–2000." Works by Nicole Awai, Sanford Biggers, and Terry Boddie; through 9/17. 144 W. 125th St. (212-864-4500); Wed. and Thurs. 12–6, Fri. 12–8, Sat. and Sun. 12–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Barbara Kruger." The first major museum retrospective of the artist's work, including billboards, photographic prints on paper and vinyl, etched metal plates, installations, and sculptures that use text and image to raise questions about values, taste, and the material world; 7/13–10/22. . . . "The Art of Alice Neel." A retrospective exhibition of paintings by the American artist (1900–1984), known for her unflinching portraits of her friends, family, neighbors, and fellow artists; through 9/17. . . . "Synapsis Shuffle." A project by Robert Rauschenberg that comprises 52 silk-screened paintings intended to be reassembled into compositions of between three and seven panels by longtime friends or colleagues of the artist; through 10/8. . . . "Tony Oursler: *The Darkest Color Infinitely Amplified.*" A new work commissioned by the museum that allows three-dimensional projections to appear in free space; 7/13–10/31. . . . "Carnival Strippers: Photographs by Susan Meiselas." Photographs of women who perform striptease for a living taken at rural New England fairs in the seventies; through 9/10. 945 Madison Ave., at 75th St. (212-570-3676); Tues., Wed., Fri., Sat., Sun. 11–6, Thurs. 1–9 (pay what you wish every Thurs. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Auctions

Doyle—175 E. 87th St. (212-427-2730). 7/20 at 10: "Fine Furniture, Decorations and Paintings." On view from 7/17.

Swann Galleries—104 E. 25th St. (212-254-4710). 7/20 at 2: "Shelf Sale Including Science & Medicine." On view from 7/15.



On View No subject was too tough—or too autobiographical—for the irreverent California funk-art sculptor Robert Arneson (1930–1992), who chronicled his battle with cancer in clay and drawings over the last two decades of his life. Less known, but no less intense, is Arneson's work in bronze from that period, in particular the large self-portraits (left, *Poised to Infinity,* 1991) now gathered at George Adams Gallery (41 West 57th Street; through August 8).

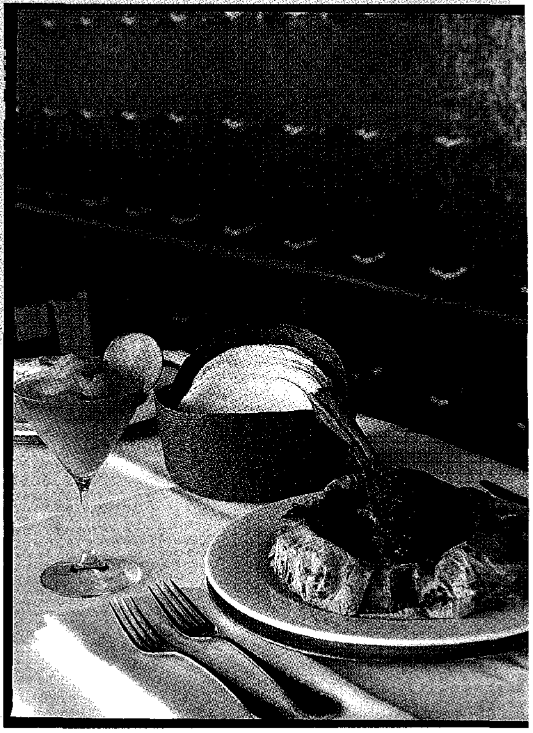
Photograph copyright Estate of Robert Arneson/licensed by Vaga, New York, NY courtesy George Adams Gallery.

restaurants

Dinner With Two Views...Rooting Around

Opening
Hello, Columbus

When Josefina Howard opened Rosa Mexicano sixteen years ago, she introduced New Yorkers to a hitherto unfamiliar, elevated version of Mexican cuisine, not to mention pomegranate margaritas and her signature guacamole, made to order tableside. A second, grander location opens this week opposite Lincoln Center (dinner only, for now). David Rockwell has designed a 30-foot tiled water wall along with a staircase constructed of floating terrazzo slabs. And Cordon Bleu–trained chef Sergio Remolina, who cooked at the Mexican embassy in Paris, expands on a menu of Howard specialties like chilie-spiced lamb shank steamed in parchment with cuitlacoche tostadas, grilled tuna marinated in bitter orange juice, and pork loin with guajillo-ancho sauce. Entrées $17.50 to $28. (51 Columbus Avenue, at 62nd Street; 212-977-7700.)



Photograph by Carina Salvi.

Manhattan

Lower New York

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (212-406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (212-966-6960). (E) AE, DC, DS, MC, V.*

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. *55 Liberty St., second fl. (212-791-WINE). (I) AE, DC, MC, V.*

The Greatest Bar on Earth—This, the most casual component of the Windows on the World complex, has become a popular meeting spot for downtown office workers, curious club kids, and the inevitable tourists. The view, obviously, can't be beat, and the snacky menu includes global bites like fried calamari, barbecued ribs, and sushi. Live music Tuesday through Saturday. *1 World Trade Center, 107th floor (212-524-7000). (M) AE, DC, DS, MC, V.*

Gubbio—Decorated with imported tapestries and pottery meant to evoke a medieval Umbrian hill town, this spacious TriBeCa restaurant features a seasonal Italian menu that strives to avoid culinary clichés. Choices include pork medallions with stewed cabbage and smoked ricotta, and lamb carpaccio with olive pesto. *223 W. Broadway (212-334-8077). (M–E) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty and Ellis Island. But your attention may very well be diverted by the eye-catching American food—seafood sausage with stewed white beans, potato-and-truffle ravioli with saffron cream, seared yellowfin tuna with caramelized foie gras—right in front of you. *4 World Financial Ctr. (212-786-1500). (M–E) AE, CB, DC, MC, TM, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (212-228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special prix fixe menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (212-219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (212-431-0700). (M) AE, DC, MC, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (212-219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (212-732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has conquered TriBeCa. It's still virtually impossible to get a reservation, but the intrepid hordes can wait for a table to open up two doors down at Next Door Nobu. *105 Hudson St. (212-219-0500). (E) AE, MC, V.*

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (212-233-0507). (M) AE, MC, V.*

Omen—Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. *113 Thompson St. (212-925-8923). (M–E) AE.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (212-274-8883). (M–E) AE, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (212-475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (212-966-3518). (M) AE, MC, V.*

Sosa Borella—This full-service TriBeCa café is just as good for an afternoon espresso as for a full meal, not to mention the weekly tango lessons. Sandwiches come nearly two dozen ways; the Italian-Argentinean menu features entrées like Milanese steak and short ribs of beef. *460 Greenwich St. (212-431-5093). (I–M) AE, DS, MC, V.*

Spring Street Natural—Before SoHo was *SoHo*—and aeons before anyone even conceived of NoLIta—this health-food hub was turning out mostly organic, life-sustaining fare, very similar to its present menu of grilled fresh fish, free-range poultry, and soy every which way. As befits a natural-food haven, there's lots of greenery, big windows, high ceilings, and a generally wholesome vibe. Plus delivery, and such intriguing daily specials as yuca fritters with jalapeño-tomato relish, roasted salmon with creamy vegetable risotto, and scrambled tofu with brown rice. *62 Spring St. (212-966-0290). (M) AE, DC, MC, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (212-941-3900). (E) AE, DC, MC, V.*

Wild Blue—In an intimate room that's warm and plushly comfortable but doesn't try to compete with the famous view, chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steakhouse. Exceedingly moist chicken gets a Med-rim treatment with olives and preserved lemons, and buttermilk fried oysters with chipotle cream and spoon bread are an inspired take on an American classic. *1 World Trade Center, 107th floor (212-524-7107). (E) AE, DC, DS, MC, V.*

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. *1 World Trade Center, 107th floor (212-524-7000). (E) AE, DC, DS, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (212-620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the 6th Street strip, for its food as much as its upscale décor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (212-982-0533). (I–M) AE, CB, DC, MC, V.*

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomics and history. *33 University Pl., at E. 9th St. (212-228-8490). (M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (212-254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M) AE, DC, DS, MC, V.*

Telephone Bar & Grill—This East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. A youngish crowd gathers here for happy hour (Mondays through Fridays, 4 to 7p.m.) and for a typically hearty Irish breakfast on weekends. *149 Second Ave. (212-529-5000). (I–M) AE, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (212-388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (212-982-3300). (I–M) ($).*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (212-982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (212-645-8511). (M) AE, DC, DS, MC, TM, V.*

Jekyll & Hyde—Can you guess the theme of this boisterous Village restaurant? Billing itself as a "haunted explorers' club," it offers interactive entertainment, special effects, and—so that famished explorers may keep up their strength—a menu of American fare like grilled tuna steak, pumpkin tortelli in sun-dried-tomato cream sauce, and "voodoo-spiced" Cajun steak. *91 Seventh Ave. S. (212-989-7701). (I–M) AE, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassoulet. *314 W. 11th St. (212-620-0393). (M) AE, MC, V.*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (212-242-9338). (I–M) AE, DC, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot owned by Aureole chef Charlie Palmer, but Josh Capon's food is all very twentieth-century: potato-wrapped cod with citrus glaze, charred sirloin with red-onion marmalade, foie gras parfait with roasted apple chutney. *36 E. 22nd St. (212-228-4399). (M) AE, DC, MC, V.*

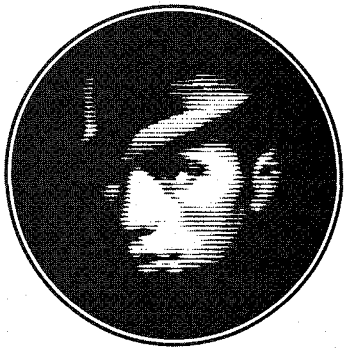
Bambou—There's a hint of the tropics on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry. The relaxing, palm-fronded dining room and bar attract the expected boldface names and beautiful faces. *243 E. 14th St. (212-358-0012). (M) AE, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. *23 E. 22nd St. (212-228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (212-460-0900). (E) AE, CB, DC, MC, V.*

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.



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Commodore Grill at the Grand Hyatt Hotel—Commuters and business travelers will be glad to know they can enter this formal hotel restaurant directly from Grand Central Terminal, whether for a quick drink in the cigar bar or a full meal of such French-influenced American fare as foie gras French toast, tuna tartare, and ribeye of veal with Swiss chard. *42nd St. and Lexington Ave. (212-850-5999). (M–E) AE, CB, DC, DS, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with chipotle glaze. *325 E. 34th St. (212-679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (212-477-0777). (E) AE, DC, MC, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (212-481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect recreation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (212-679-4111). (M) AE, CB, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (212-807-7400). (E) AE, DC, DS, MC, V.*

Metro Fish—Hearty fish dinners with all the fixin's in a "nautical townhouse" setting. Live lobsters, crabs, and other fresh seafood platters are simple, satisfying, and reminiscent of the sort of shore dinners served in seaside towns along the Northeast coast. Those with more of a culinary wanderlust can sample the house-special bouillabaisse. *8 E. 36th St. (212-683-6444). (M) AE, DC, DS, MC, V.*

Metronome—This 10,000-square-foot Flatiron space is especially well suited to private functions, but even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goat cheese, and za'atar-crusted rack of lamb, prosciutto, and Brie over herb risotto—satisfying. Live jazz performed Wednesday through Saturday. *915 Broadway, at 21st St. (212-505-7400). (M) AE, CB, DC, MC, TM, V.*

Mi—A talented team of cooks with impressive-sounding résumés (Mercer Kitchen, Hatsuhana) collaborate on a menu including sushi and sashimi, pad Thai, Malaysian spare ribs, and Korean bibimbob at this four-flavor pan-Asian restaurant. *66 Madison Ave., nr. 27th St. (212-252-8888). (M–E) AE, DC, MC, V.*

Novitá—A beautiful Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (212-677-2222). (M) AE, DC, MC, V.*

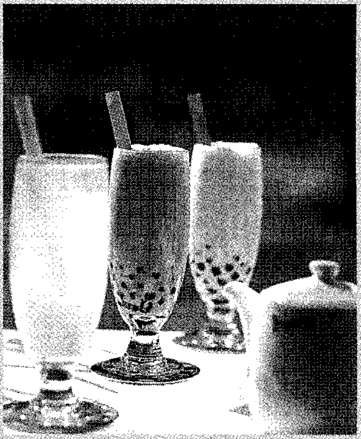
Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (212-689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Try the Mojito, Patria's signature drink. *250*

Data

Root for the Home Team



Model teas: Saint's Alp's "frothy tea with tapioca pearls."

If it's possible for a prehistoric tropical-plant root to become hot, then cassava—or its more commonly known extract, tapioca—is the hottest thing going in edible-herb-and-shrub circles these days. As any casual viewer of *Survivor* will tell you, it's a high-starch diet of wild "tapioca" tubers, and not rats or eels, that provides the tribesmen and -women with the necessary energy to forage in the jungle by day and forge sneaky alliances by night. Closer to home, Saint's Alp Teahouse, a hugely popular Chinese soda fountain of sorts that specializes in milk-shake-like frothy tea studded with slurpable tapioca pearls, is opening its second Manhattan branch in the East Village—the latest neighborhood to be colonized by the Hong Kong–based corporation that calls itself the Starbucks of tea. And elsewhere around town, pastry chefs have succeeded in glamorizing that homely fifties staple with silky-smooth Asian-accented soups and delectable puddings. Consider the list below your foolproof tapioca survival guide.

ROB PATRONITE

HUNTING GROUNDS	JUST DESSERTS
BRIGHT FOOD SHOP 216 Eighth Avenue, at 21st Street (212-243-4433)	Thai parfait of coconut pearl tapioca and black rice—large pearl tapioca cooked in coconut milk and layered with Thai black rice flavored with orange zest and cardamom—is the pudding world's answer to the black-and-white cookie.
KITCHEN-MARKET 218 Eighth Avenue, near 21st Street (212-243-4433)	Bright Food Shop's adjacent takeout annex gives classic tapioca pudding a big flavor boost with its specials of rich and smooth lemon-tapioca and butterscotch-tapioca puddings made with Mexican vanilla and piloncillo, the molasses-y raw Mexican sugar.
CHICAMA 35 East 18th Street (212-505-2233)	Executive pastry chef Jose Luis Flores serves his creamy old-fashioned coconut-tapioca pudding *Survivor*-style in a Tahitian coconut shell with an oatmeal-guava bar.
GRAMERCY TAVERN 42 East 20th Street (212-477-0777)	Pastry chef Claudia Fleming uses both large and small pearl tapioca to great bubbly effect in her strange-sounding, sharply contrasting, irresistible signature dessert, coconut-tapioca "soup" served with passion fruit, caramel, and coconut sorbet drizzled with cilantro syrup.
KIN KHAO 171 Spring Street (212-966-3939)	Sa ku loin kaew, a cool, comforting classic Thai dessert of tapioca, lotus seeds, dried persimmon, red beans, and shaved ice.
SAINT'S ALP TEAHOUSE 39 Third Avenue (212-598-1890)	The mostly Asian-American teenagers who frequent Saint's Alp are so enamored of its signature drink—a milky tea concoction blended with ice and poured over pearls of tapioca that look like overgrown fish roe—they resist the natural urge to use the ideally suited extra-wide straws and tapioca ammo as peashooters.

Photograph by Carina Salvi.

Park Ave. So., nr. 20th St. (212-777-6211). (M) AE, MC, V.

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. *108 E. 38th St. (212-683-0135). (E) AE, DC, MC, TM, V.*

Tivoli Bar and Grill—This midtown restaurant aspires to attract a hip, young crowd. Thus, live music on Thursday night, a D.J. on Saturdays, and a menu heavy on seafood like raw shellfish, fish and chips, and lobster ravioli in seafood broth. There's also a happy hour, with all its attendant grub: chicken wings, mozzarella sticks, nachos, and a complimentary appetizer of the day. *515 Third Ave., nr. 34th St. (212-532-3300). (I–M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (212-243-4020). (M) AE, DC, MC, V.*

Verbena—Diane Forley's seasonal American cuisine is at once delicate and deliciously satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimalist at the same time. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, demand a garden table. *54 Irving Pl. (212-260-5454). (M–E) AE, DC, MC, V.*

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club–like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St. (212-683-3333). (E) AE, CB, DC, MC, V.*

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar—This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. Out-of-towners will feel right at home. *234 W. 42nd St. (212-391-7414). (I–M) AE, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (212-243-4433). (I–M) ($).*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (212-727-2026). (M) AE, MC, V.*

Fusion@Ohm—One of the new crop of all-in-one entertainment centers: dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an international fusion menu that features Vietnamese vegetable spring rolls, rigatoni bolognese, and pistachio-crusted chicken breast with morel sauce. *16 W. 22nd St. (212-229-2000). (M–E) AE, MC, V.*

Hush—This Flatiron venture is part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. *17 W. 19th St. (212-989-4874). (I–M) AE, MC, V.*

Le Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. *168 W. 18th St. (212-727-8022). (M) AE, DC, MC, TM, V.*

Simply Pasta—Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. *120 W. 41st St. (212-391-0805). (I) AE, DC, DS, MC, V.*

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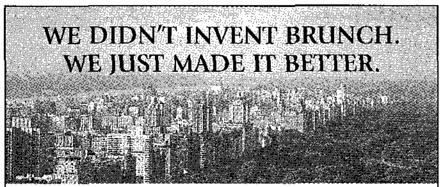

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43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (212-818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St. (212-682-2700). (I) AE, DC, MC, V.*

Della Femina—Jerry Della Femina tapped Kevin Penner, the very talented chef from the adman's Hamptons hot spot, to supervise the stoves at his Manhattan outpost. His city food places the same premium on high-quality ingredients in dishes like day-boat halibut, langoustines with black truffles, and rib-eye steak. Sit at the bar, converse with the very able and accommodating bartender, and try to guess the identity of every A- and B-list celebrity in the collage of caricatures. *131 E. 54th St. (212-752-0111). (M–E) AE, DC, MC, V.*

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. *244 E. 51st St. (212-319-9463). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (212-754-9494). (E) AE, CB, DC, MC, V.*

Genki Sushi—Not your typical sushi bar but a moving conveyor belt with color-coded dishes that indicate the price of your lunch. This midtown branch is the first American outpost of an Asian megachain headquartered in Singapore. The restaurant, whose high-tech design incorporates a wall of exposed sound panels, Lucite chairs and stools, and a Warholian upholstery pattern, also offers bento boxes, vegetarian dishes, sashimi, and a varied sake selection. *9 E. 46th St. (212-983-5018). (I–M) AE, MC, V.*

Hatsuhana—One of Manhattan's pioneering sushi sources, and still an enduring option for a reliable midtown business lunch. All the raw-fish bases are covered, as are the now-familiar realms of teriyaki and tempura. Or sample one of the house specialties, like cucumber-wrapped broiled eel, ostrich carpaccio, and ultraluxurious Kobe beef baked in a salt pouch *and* a bamboo leaf. *17 E. 48th St. (212-355-3345). (M–E) AE, DC, DS, MC, V.*

Le Perigord—This romantic French restaurant near Sutton Place is famous for its classically prepared, elegantly presented French cuisine. The regular clientele, with a liberal smattering of celebrities and diplomats, is the type that dresses for dinner—a good thing, since jackets are required. Open Sundays. Private rooms available for parties. *405 E. 52nd St. (212-755-6244). (E) AE, DC, DS, MC, V.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Christian Delouvrier's masterful classic French cooking. *2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E) AE, CB, DC, MC, V.*

Opening
What Gaul

The last restaurant called Bodega was a Latin-flavored spin-off of Odeon. Now the name resurfaces uptown, where a pair of Frenchmen with deep ties to the European expat community and a résumé to prove it (Jour et Nuit, Le Bilboquet) have transformed the former Argentine steak house LX into a tin-ceilinged, tile-walled, copper-paneled bistro whose Latin influence is still manifest in a seviche appetizer and a tune or two from the 'Buena Vista Social Club' soundtrack. But the presiding spirit is blithely Gallic. As with all those neighboring Madison Avenue sidewalk cafés, unrestricted smoking and cell-phone use abound, especially in the prime people-watching precincts of the lively front room. The mix-and-match menu features steak and seafood served with a choice of sauces (from bouillabaisse to something called "exotic") and side dishes, all for $16 to $20—a better value than the $15 chopped-salad entrée, which arrived minus the advertised corn, tomato, and haricots verts. (45 East 60th Street; 212-583-9931.)

Photograph by Kenneth Chen.

Maloney & Porcelli—A midtown steakhouse with something extra, courtesy of consulting chef David Burke's contributions—including something called "angry lobster"—plus whole leg of lamb, an extensive wine list, and an innovative menu of American classics. A second-floor party room has a fireplace and skylights. *37 E. 50th St. (212-750-2233). (E) AE, DC, DS, MC, V.*

Michael Jordan's The Steak House N.Y.C.—It's hard not to feel like a king surveying his kingdom from the balcony of the awesomely renovated Grand Central Terminal. And it's easy, with David Walzog's high-protein menu, to eat like an athlete: Choose from Maine lobster, a 44-ounce double porterhouse for two, barbecued short ribs, pepper-crusted buffalo sirloin, and a superlative New York strip. There's a private dining room and a private smoking room. And if you (or your progeny) so desire, you can mark the occasion with a trip to the souvenir shop, for basketball- or steak-themed paraphernalia like baby rattles and dog bones. *23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (M–E) AE, DC, MC, V.*

Monkey Bar—Since its swanky renovation by David Rockwell, this midtown landmark has undergone several chef changes. Andrew Chase has infused the menu and the retro-feeling dining room with new spirit by way of inspired new dishes like coriander-crusted duck breast with Bartlett pears, onion tart with potatoes and bacon, and loin of rabbit with confit and foie gras ravioli. Plus a special cocktail-hour canapé menu, to be enjoyed in the monkey-mural bar with nightly piano music. *60 E. 54th St. (212-838-2600). (E) AE, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (212-972-3315). (E) AE, DC, MC, V.*

Naples 45 Ristorante e Pizzeria—This sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (212-972-7001). (I–M) AE, DC, DS, MC, V.*

Nino's Positano—As is the wont of upscale Italian restaurants, this one—a more serene, mural-painted version of Nino's uptown—specializes in the food of a certain region, in this case, the south, and Positano in particular. But the menu still manages to read like the greatest hits of the Italian kitchen, with appetizers like Caprese salad, truffle-buttered asparagus with Parmesan, and lemony fried artichokes. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. Whole roasted branzino is filleted tableside, making it almost as dramatic as Nino's famous lobster fra diavolo for two. *890 Second Ave., nr. 47th St. (212-355-5540). (M) AE, DC, DS, MC, V.*

Oceana—Fish-savant Rick Moonen's extensive and excellent seafood menu make this room, reminiscent of the dining cabin on an elegant ocean liner, a favorite for business lunches and romantic evenings alike. The upstairs bar is a perfect retreat for cocktails and seafood snacks in midtown. *55 E. 54th St. (212-759-5941). (E) AE, DC, MC, V.*

Oscar's—This contemporary American brasserie is named for the Waldorf-Astoria's longtime maître d', Oscar Tschirky, creator of such legendary dishes as the Waldorf salad and veal Oscar. The menu leans toward updated classics like yellowfin-tuna tartare and smoked Hudson Valley foie gras with truffled red-wine marmalade. Designer Adam Tihany transported the history-laden dining room into the twenty-first century with a much-needed face-lift. *Lexington Ave. at 50th St. (212-872-4920). (M) AE, DS, MC, V.*

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has broken with mealtime tradition. Rather than offer straightforward appetizers and entrées, Gras divides his menu into categories like ocean/river (lobster soup flavored with chestnuts), field/forest (seaweed and field greens), black truffle (Venetian pasta), and farm (rabbit chop wrapped in pasta). And rather than price each individual dish, he charges by the number of courses one selects: $54 for three, $67 for four, and up. The sommelier's suggested wine pairings are available for an additional price, and jackets are required. *301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E) AE, CB, DC, DS, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (212-753-1530). (M) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (212-867-6767). (M) AE, CB, DC, MC, V.*

Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue–by–way–of–Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. *200 E. 54th St. (212-486-9592). (E) AE, CB, MC, V.*

43rd–56th Streets, West Side

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. *59 W. 44th St. (212-840-6800). (M) AE, CB, DC, MC, V.*

Aquavit—An elegant midtown respite for sophisticated Scandinavian food, set in the glass-enclosed atrium of the former Rockefeller mansion. The menu offers delicately flavored Swedish versions of tea-smoked duck, lobster salad, venison, and, of course, gravlax and herring. *13 W. 54th St. (212-307-7311). (E) AE, DC, DS, MC, V.*

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Dumenco *continued from page 32*

Kravitz fan is likely to resent Britney fans, and Mick Jagger fans are likely to resent Michael Fredo fans (if there are any).

Thanks to its all-over-the-map marketing, says Marian Salzman, worldwide director of Young & Rubicam's Brand Futures Group, "Tommy Hilfiger is becoming the domain of kids' *parents.* I had to laugh when a fortysomething colleague in Amsterdam came to the office on casual Friday wearing a Tommy Hilfiger T-shirt. It's so mainstream that Dutch Establishment yuppie boomers don't mind billboarding for the brand."

SO WHAT CAN TOMMY HILFIGER DO TO recover?

"This is the age of authenticity and of no-brow culture," says Y&R's Salzman. "It's not style that's prescriptive but style that incorporates self-creation. No-brow means that you can mix Old Navy with Prada and be way cool." (No wonder Tommy Hilfiger, which has dominated the middle ground for so long, has lost a sense of its brand identity.) Hilfiger needs to seriously rethink its logocentric designs, something even company executives quietly admit is a daunting proposition. Though ridiculed by industry observers, the upscale Collection for Men and Women is seen within the company as a test lab, a way to figure out how to build lines around something other than a logo. Weaning dumpy middle-age parents from their Tommy tees and convincing them to slip into logo-free Tommy sportswear is a way of preserving revenue while refocusing the brand.

The red-white-and-blue logo gets to stay, perhaps, on the packaging of Hilfiger's vast array of licensed goods—fragrance, lipstick, bedding—but starts to fade entirely from selected lines. (Already you can buy a $58 pair of men's ripstop-nylon shorts in which the Tommy Hilfiger name appears only on the inside label.)

Hilfiger can also take cues from what other embattled apparel brands are doing to recapture their cachet: Levi's, for instance, has been using the European market as an incubator for cutting-edge advertising which targets buyers with sophisticated niche advertising. The *Über*-brand, facing market saturation, recently announced that 1999 profits had plunged shockingly to $5.4 million, down from *$102.5 million* in 1998. But Levi's Europe shows that it is possible to revive the company's subbrands, like the Sta-Prest line of uniform-inspired pants, which saw a major resurgence overseas when Levi's introduced a fuzzy yellow Sta-Prest mascot, a puppet named Flat Eric. The episodic Flat Eric spots, with an electronica soundtrack that was released as a single and hit the top ten on British charts, spurred an avalanche of fan sites and gained cult appeal, much as Budweiser's "Whassup" spots have in the U.S.

Though Levi's brought him to the U.S. only briefly for a quick run on MTV this past winter, Flat Eric (who is terribly amusing and endearing in the spots) scored editorial mentions in magazines like *Flaunt, Out,* and *Paper* this spring—essentially free viral marketing. Now Levi's is returning the favor with a series of paid print advertisements in those same magazines for its sleek new Engineered Jeans line. Levi's, the most "mass" of American brands, is engaging in some good old-fashioned boutique marketing.

Think of the Levi's Sta-Prest and Engineered Jeans approach as a sort of self-imposed Microsoft-style breakup. A brand that's become too big, too cumbersome, breaks up into subbrands that appeal to specific niche markets. Other brands have attempted to do this through acquisition—Ralph Lauren's buyout last year of the fast-growing Canadian label Club Monaco, for instance. Meanwhile, Tommy Hilfiger briefly flirted with the idea of bringing a subbrand into his stable in exactly the wrong way: by attempting to acquire Calvin Klein. (Hello? One oversaturated brand buying another oversaturated brand?)

> *"Tommy Hilfiger, which has dominated the middle ground for so long, has* **lost a sense of its brand identity** *and needs to seriously rethink its logocentric designs—an admittedly daunting proposition."*

If Hilfiger is set on growing through acquisition, he'd be better off trying to buy a cult-appeal brand like Earl Jeans, worn not by Tom Green but by the type of celebrity Tommy *used* to be able to court: Sarah Michelle Gellar, Katie Holmes, and Liv Tyler. The marketing lesson Tommy can take home: When your brand gets played out, sometimes it's best to bite the bullet and bury it for a while. ■

Bar Code—Good clean fun is the revitalized Times Square mantra, and this 24/7 interactive entertainment arcade targeting adults dishes it out. Those who wish to revisit their childhoods—if those childhoods were spent in a high-decibel-level video arcade—celebrate here with chocolate martinis, Mud Slides, B-52s, and the kind of food (wings, pizza, burgers, pot stickers) that doesn't distract too much from the high-tech games. *1540 Broadway, nr. 46th St. (212-869-9397). (I–M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (212-581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (212-541-7777). (M) AE, MC, TM, V.*

Brasserie Bit—With David Ruggerio supervising the kitchen at this new theater-district restaurant, customers can expect a bit of Italian cooking to seep into the French-American brasserie menu. Pre- or post-curtain appetites are sated with hearty fare like braised short ribs with olive-oil-enriched mashed potatoes, and garlic-roasted pork shank. Want something less heavy-duty? Try the European tapas, served at the serpentine zinc bar. *258 W. 44th St. (212-869-4440). (M) AE, MC, V.*

Café Fonduta—Fondue is back. But don't worry—if you didn't have the foresight to save your old pot, you can come here for a retro fix of sweet (chocolate, with s'mores-style marshmallows and graham crackers) or savory (a cheese medley) versions. Plus, in a neighborhood nearly bereft of cheap eats, there are affordable salads, pastas, panini, and thin-crust pizzas, all available for lunchtime delivery. *18 W. 56th St. (212-247-5011). (I–M) AE.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (212-974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (212-956-7100). (M–E) AE, CB, DC, DS, MC, V.*

La Côte Basque—Jean-Jacques Rachou's transplanted shrine to French cooking has preserved the Basque murals and the coddled atmosphere of the original location one block east. Modernized, with a menu more "American with a French accent," the old-world institution has been successfully reborn. *60 W. 55th St. (212-688-6525). (E) AE, DC, MC, V.*

Langan's—American cuisine in a theater-district shrine to the stars of stage and screen. Food ranges from Black Angus steaks and herb-crusted rack of lamb to crab cakes and marinated duck breast. Theatergoers will want to know about the $23.50 prix fixe dinner, and music lovers about the live jazz and blues on Saturday night and the Sunday jazz brunch. *150 W. 47th St. (212-869-5482). (M) AE, DC, DS, MC, V.*

Les Pyrénées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (212-246-0044). (M) AE, CB, DC, DS, MC, V.*

Local—This theater-district American bistro has lots of cozy booths and turns out sophisticated, refreshingly imaginative fare with international accents but doesn't go overboard. Try the pan-seared scallops with Maine crab cake and sweet-corn chowder; the roasted North Atlantic salmon with spring vegetables; and the excellent desserts. *224 W. 47th St. (212-921-2005). (M–E) AE, DC, DS, MC, V.*

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. *810 Seventh Ave., at 53rd St. (212-767-1717). (M) AE, DC, DS, MC, V.*

Osteria del Circo—This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (212-265-3636). (E) AE, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (212-302-0112). (M) AE, MC, V.*

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. *321 W. 51st St. (212-246-3023). (M) AE, DC, MC, V.*

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. *58 W. 56th St. (212-581-1155). (I–M) AE, DS, MC, V.*

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (212-397-3737). (M–E) AE, MC, V.*

Trattoria Dopo Teatro—Chef Andrea Pace is famous for his open ravioli of lobster and lamb, which appear on his Northern Italian menu alongside dishes like sautéed venison chops with spinach gnocchi, risotto with baby shrimps, and artichoke hearts stuffed with sun-dried tomatoes and black-olive purée. The dining room is decorated with stills from the Italian cinema, and it leads into an enclosed "secret garden," a warren of private rooms, each designated for a different leisurely activity (wine room, grappa room, cigar lounge). *125 W. 44th St. (212-869-2849). (M) AE, DC, DS, MC, V.*

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) on the sixth floor and rooftop terrace of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like chicken breast with lentils, roasted vegetables; and polenta. *601 Madison Ave., nr. 57th St. (212-715-0500). (M) AE, DC, MC, V.*

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. *210 E. 58th St. (212-355-7555). (M) AE, CB, DC, MC, TM, V.*

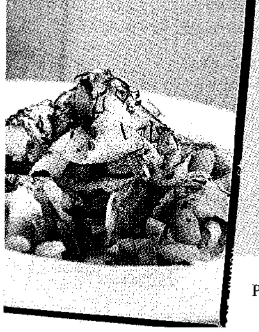
Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (212-758-5700). (E) AE, CB, DC, MC, V.*

Gabriel's Bar & Restaurant—Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars alike manages to be unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs in a sauce of dark beer and sage with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. *11 W. 60th St. (212-956-4600). (M–E) AE, DC, DS, MC, V.*

ASK GAEL

I want to get away from it all.

Last Friday we met friends for sherry, tapas, and live jazz (every Friday from 6 to 8 P.M.) underneath the giant sphere in the Rose Center for Earth and Space, then zoomed off on an exhilarating head trip beyond the Milky Way galaxy. Salt-roasted almonds, ham-wrapped asparagus, giant grilled shrimp, and Amontillado sherry or sangria dispensed by modishly garbed waiters primed us for the laser zoom through the observable universe. Hungry for more sensory games, we found our way downtown to an affluent middle-American village known as Battery Park City and wandered into a grassy, manicured greensward looking for Gigino at Wagner Park, a bud of the trattoria in TriBeCa. It's just a plain-looking canteen doing sprightly carpaccio (I liked the octopus), bruschetta, and sandwiches, decent calamari fritti, and first-rate linguine with clams. Too bad the kitchen didn't get the steak and the veal chop off the grill fast enough to be rare. But fanned by a cooling breeze not far from Miss Liberty and the tranquil silence of harbor traffic, we're too soothed—and transported out of our usual Manhattan paranoia—to complain. ("Starry Night: Fridays Under the Sphere," Museum of Natural History, entrance on West 81st Street; 212-313-7248. Gigino at Wagner Park, 20 Battery Place; 212-528 2228.)



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Solutions to last week's puzzles

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The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (212-371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (212-754-6272). (E) AE, CB, DC, MC, V.*

Nirvana—The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu of Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, biryanis, kababs, tandooris, and vegetarian dishes. *30 Central Park So. (212-486-5700). (M) AE, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (212-753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (212-265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Isle of Capri—Three steps away from the hustle and bustle of Bloomingdale's, here's a cozy Italian spot that's been around for 40 years, serving specialties like pappardelle con porcini and trippa alla Calabrese. *1028 Third Ave., at 61st St. (212-223-9430). (M) AE, DC, MC, V.*

Jo Jo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. *160 E. 64th St. (212-223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (212-988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (212-644-1900). (E) AE, DC, DS, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (212-585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (212-861-8608). (E) AE, DC, MC, V.*

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. *853 Lexington Ave., nr. 64th St. (212-517-5780). (M) AE, CB, DC, MC, V.*

Above 60th Street, West Side

Bello Giardino—As the name implies, this pleasingly priced neighborhood Italian has a nice garden and a friendly staff serving well-prepared standards. Try the lobster ravioli and the red snapper cooked with white wine. *71 West 71st St. (212-875-1512). (I–M) ($).*

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (212-877-3500). (M–E) AE, CB, DC, MC, V.*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat-cheese pasta. *373 Amsterdam Ave., nr. 77th St. (212-877-7818). (I) AE, DC, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (212-769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (212-724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. *222 W. 79th St. (212-799-0400). (E) AE, DC, MC, V.*

Sapphire Indian Cuisine—A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle, an area in sore need of a tandoori infusion. The prix fixe lunch buffet is a bargain, and all the currently trendy territories (Goa, Gujarat) are well-represented. *1845 Broadway, nr. 61st St. (212-245-4444). (M) AE, DC, DS, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (212-496-6280). (M) AE, DC, DS, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Peter Luger—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24-01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V.*

in concert

The Bolshoi Ballet ... Meredith Monk ... Noche Flamenca

Ground Rules:
This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

New York Philharmonic—Begins the Lincoln Center Festival's showcase of twentieth-century composers with Messiaen's *Éclairs sur l'Au-Delà . . . (Illuminations of the Beyond . . .)* 7/11 at 8.30 *Avery Fisher Hall, Lincoln Center (212-875-5928); $25–$35.*

Electronic Evolution—Lincoln Center Festival's five-part exploration of electronic music features Messiaen's *Le Merle Noir* and Cage's *Imaginary Landscapes No. 5,* but the focus is a number of world premieres, including Raz Mesinai's *String Quartet for 4 Turntables,* 7/12–7/15 and 7/19. Please call the festival hotline for individual program details, ticket prices, and locations *(212-721-6500).*

St. Bartholomew's Choir—Continues the "Summer Festival of Sacred Music" with an arrangement by Guido Hazen of South African and Congolese choral music accompanied by African drums and other percussion, 7/16 at 11. *St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0227); free, although offerings are accepted.*

Juilliard Artists in Concert—The Amy Platt Quintet performs her original works for clarinet, saxophone, percussion, piano, and bass, 7/18 at 12:30. *Continental Center, 180 Maiden Lane (212-799-5000); free.*

Meredith Monk—Harks back to her groundbreaking performances of the seventies in three concerts, beginning with her unaccompanied *Songs From the Hill* and selections from *ATLAS* and *American Archaeology.* The final program includes *Our Lady of Late,* for solo voice and wine glass, and the classic sextet *Dolmen Music,* interspersed with excerpts from Monk's two silent films. 7/18, 7/21, and 7/23. Please call the festival hotline for individual program details, ticket prices and locations *(212-721-6500).*

Preview
Current Events

Trendsetters at Spa may not care to be compared with rosy-cheeked, ribbon-bedecked dancers of the *khorovod.* But as the X-ecutioners (pictured) and Raz Mesenai spin the premieres of their pioneering turntable improvisations on July 15 during Lincoln Center Festival's "Electronic Evolution" series, it's clear that rock is the new folk music. "Corporate music for corporate folks, but folk music nonetheless," says Scott Johnson, whose *Worth Having,* a quartet for electric guitar, amplified keyboards, violin, and cello, will have its premiere on July 13. "The development of electronic music in the twentieth century had this air of discovery, and that sense of excitement is present in the best of it," Johnson explained. "But in the course of developing new tools, something was lost, which was the connection classical music had to the culture surrounding it." Contemporary composers are harking back to a technique used by the greatest of their predecessors: borrowing willy-nilly from popular melodies and instruments. But incorporating the vernacular doesn't stop at rock and hip-hop. *Worth Having* includes sections of sampled speech, a technique developed in the seventies in which the pitches and rhythms of a recorded voice are used as the basis of the instrumental score. In a casual request to borrow a CD, taped accidentally, Johnson heard "the inflections that indicate possessiveness and desire, whether one wants to give something freely, whether something given freely is worth anything." Although the verdict of Virgil Thomson on prolific pop plagiarizer Tchaikovsky was that his music "does not long or fully occupy an adult mind," there are few regrets about this rebellion against the academic atonal music of the fifties and sixties. "I imagine zooming in to the cellular level, looking at what's happening in a person's brain and the emotions flitting across their unconscious," says Johnson. "You develop the feeling beneath it and you get a key, a little clue, to a larger motivating force." (See "Classical Music.")

Tara Pepper

Photograph by Shure.

Opera

De Nederlandse Opera—Presents the U.S. premiere of *Writing to Vermeer,* by Louis Andriessen, with libretto and film by Peter Greenaway, 7/11 and 7/13–7/15 at 8. *New York State Theater, Lincoln Center (212-870-5570); $20–$85.* In conjunction with this engagement, a series of Peter Greenaway films will be presented through 7/12 at 8. Please call for schedule. *Makor, 35 W. 67th St. (212-601-1000).*

Dance

Pilobolus—Premieres Alison Chase's *Tsu-ku-tsu,* accompanied by Japanese *taiko* drummer Leonard Eto; a duet by Robby Barnett and Jonathan Wolken called *Tantra;* and *Sweet Dreams,* a quartet by Michael Tracy with music by Paul Sullivan, through 7/22. Please call for performance schedules and times. *Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $36.*

Midsummer Night Swing—Lincoln Center celebrates summer dancing under the stars Tuesdays through Saturdays, highlighting Latin music this week. 7/11–7/29 at 8:15, dance lesson at 6:30. Please call for programming and rain updates. *Josie Robertson Plaza, Lincoln Center (212-875-5766); $11, six-night pass $62.*

Noche Flamenca—Harnesses the dramatic power of flamenco in a series of premieres, including Martin Santangelo's *La Plaza,* which draws out the tensions between people gathered in a marketplace, and his new *Alegrias,* which tells a traditional love story. 7/12–8/13, Tuesdays and Thursdays at 8, Sundays at 5. *The Connelly Theater, 220 E. 4th St. (212-278-4200); $25 Tues.–Thurs., $30 Fri.–Sun.*

Collective: Unconscious—Captures the strangeness of everyday relationships in a series of vignettes choreographed by Gabriella Barnstone and Valerie Norman, 7/15 at 10. *145 Ludlow St. (212-254-5277); $10.*

Ultima Vez—Premieres in the U.S. *In Spite of Wishing and Wanting,* choreographed by Wim Vandekeybus in collaboration with composer David Byrne. Eleven male dancers explore dreams and inner desire accompanied by music, spoken word, and film. 7/11 and 7/13–7/14 at 8. *La Guardia Concert Hall, Lincoln Center (212-362-6000); $38.*

The Bolshoi Ballet—Returns to New York for the first time in ten years with two programs of works by nineteenth- and twentieth-century Russian choreographers, including *Giselle* and "The Kingdom of the Shades" from *La Bayadère.* 7/18—7/22 at 8, 7/23 at 3. *New York State Theater, Lincoln Center (212-870-5570); $20–$75.*

nightlife

Bernhard..."Up In Smoke"...Oakenfold

Concerts

"Celebrate Brooklyn" presents Pastilla—7/15 at 7:30: With Los Skarnales. *Prospect Park Bandshell, 9th St. at Prospect Part West, Brooklyn (718-855-7882, ext. 45). $3.*

Chicago—7/14 at 7:30: With the Little River Band. *Jones Beach Theater, Wantagh, Long Island (212-307-7171). $15.25–$49.75.*

Dave Matthews—7/11–7/13 (*7/11 and 7/12 sold out*) at 8. with Ben Harper; Ozomatli. *Giants Stadium, East Rutherford, N.J. (212-307-7171). $45.50.*

Deftones—7/12 at 7:30. With Glassjaw. *Roseland, 239 W. 52nd St. (212-307-7171). $22.50–$25.*

Ellen Degeneres—7/13–7/14 at 8. *Beacon Theatre, 74th Street at Broadway (212-307-7171); $27.50–$37.50.*

Hudson River Festival presents "Music at Castle Clinton"—7/13: Taj Mahal & Phantom Blues Band. *All concerts are at 7. Free tickets are limited to two per person and will be distributed first-come, first-served starting at 5 P.M. on the day of the concert. Castle Clinton in Historic Battery Park (212-835-2789).*

Hudson River Festival presents "River & Blues"—7/13: Big Ed & the Side Pockets. *All concerts are at 7. Battery Park City, Wagner Park (212-528-2733). Free.*

Hudson River Festival presents "Sounds on the Hudson"—7/10 at 6: A concert series of Latin jazz, R&B, world beat, Caribbean, and salsa. *Battery Park City, Wagner Park (212-528-2733). Free.*

Jimmy Page & the Black Crowes—7/10 at 7:30. *Jones Beach Theater, Wantagh, Long Island (212-307-7171). $34–$89.*

Mary J. Blige—7/14 at 8. *New Jersey Performing Arts Center, Newark, N.J. (212-307-7171). $45.*

Roger Waters—7/11 & 7/13 at 8. *Madison Square Garden, 34th St. and Seventh Ave. (212-307-7171). $40–$60.*

Taj Mahal—7/13 at 7: Downtown Alliance and Delta Air Lines present "Music at Castle Clinton." *Castle Clinton National Monument, Battery Park (212-835-2789). Tickets are free and will be distributed on a first-come, first-served basis starting at 5 P.M. on the day of the concert.*

"Up in Smoke" with Dr. Dre, Snoop Dogg—7/15 at 8. With Eminem, Ice Cube, and Warren G. *Continental Airlines Arena, East Rutherford, N.J.* 7/19 at 8. *Nassau Coliseum, 1255 Hempstead Tpke., Uniondale, N.Y. (212-307-7171). $40.*

Warped Tour—7/15 at 2. With Mighty Mighty Bosstones, Green Day, NOFX, and more. *Randall's Island (212-307-7171). $25.*

Yes—7/15 at 7:30: With Kansas. *Jones Beach Theater, Wantagh, Long Island (212-307-7171). $32.50–$47.50.*

Small Stages

B.B. King Blues Club & Grill—7/10: Nathan and the Zydeco Cha-Cha's. 7/11: Bobby "Blue" Bland. 7/12: Snowy White. 7/13: Eddie Clearwater. 7/14: Levon Helm. 7/15: Original P. 7/17: Johnny Bassett. *243 W. 42nd St. (212-997-4144).*

Baby Jupiter—7/10: "Silith Fair." 7/11: Justice System; Dahlia Korella. 7/12: Crown Jewels; All Jive Aside. 7/13: David Clements; Liquor Cake. 7/14: Ill Skematic; The Churchills. 7/15: Urban IX; Pastilla. *170 Orchard St. (780-0287).*

Bottom Line—7/10: War. 7/11: Alex Chilton; Bonepony. 7/13: Niacin. 7/14: The Del McCoury Band; Roy Bookbinder. *15 W. 4th St. (212-228-7880).*

Bowery Ballroom—7/10–7/11: Catherine Wheel. 7/12: The Nields; Eddie from Ohio. 7/13: Kina. 7/14: Arling & Cameron. 7/15: Queens of the Stone Age. 7/17: Robert Bradley's Blackwater Surprise; Mighty Mighty Imperials. *6 Delancey St. (212-533-2111).*

"Central Park SummerStage"—7/10: Rahzel with D.J. JS-1; Kenny Muhammad. 7/12: Miriam Makeba; Terry Callier. 7/15: Funk 'n' Lata. 7/16: Les Nubians; Amadou et Mariam; Frederic Galliano. *Central Park SummerStage, Rumsey Playfield, 72nd St., mid-park (212-360-CPSS). Free, excluding benefit concerts.*

Creative Time at the Anchorage—7/13: Smith & Mighty Sound System; A Guy Called Gerald. 7/14: Grand Royal; Mutiny. 7/15: Konfluence Project. 7/16: Bebel Gilberto. *The Anchorage is located inside the base of the Brooklyn Bridge, on Cadman Plaza West at the intersection of Hicks and Old Front Sts. (212-206-6674, ext. 251). Tickets for the entire series are $40 and can be purchased at Other Music (212-477-8150).*

Fez—Sundays: Jackie Beat, "I Didn't Mean to Turn You On." Thursdays: Mingus Big Band. Fridays, Saturdays, and Sundays: Kiki & Herb, "Playing For Time." 7/10: Sophia Ramos Dupre; Nefertiti Jones; Mehuman Jonson. 7/11: Closed for private event. 7/12: Jason Nash; Cameron Dezen; B. Blush. 7/15: Rhett Miller. 7/16: Kevin Aviance. 7/17–7/19: Daniel Bauer. *Time Cafe, 380 Lafayette St. (212-533-2680).*

Irving Plaza—7/11: Sunny Day Real Estate. 7/13: Shelby Lynne. *17 Irving Pl. (212-777-6800).*

Joe's Pub—An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Benefit," a downtown music revue. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scenemakers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 7/11: Tierney Sutton; Terry Callier. 7/12–7/14: Sandra Bernhard. *425 Lafayette St. (212-239-6200)*

Knitting Factory—7/10: Marc Cary Trio. 7/11: Spaceheads; All Scars; Hopewell. 7/12: International House of Trances. 7/13: Carl Craig; Christina Wheeler. 7/14: Luna; White Hassle. 7/15: The Muffins. 7/16: Rise & Shine. 7/17: John Fahey. *74 Leonard St. (212-219-3055). $.*

Makor—7/11: "Songwriters Hall of Fame." 7/12: Adam Klipple. 7/13: Ellis Paul. *35 W. 67th St. (212-601-1000).*

Performance
Dope Beats

This summer's big hip-hop tour is dubbed "Up in Smoke," but the careers of headliners (pictured, from left) Snoop Dogg, Eminem, Dr. Dre, and Ice Cube are hardly evaporating. The drum-tight funk of Dre's 'Chronic 2001' proves it's impossible to, as he reminds us, "forget about Dre," and Eminem's horror-flick lyrics are moving more units than the boy bands he insults. Snoop Dogg and Ice Cube have been keeping a slightly lower profile, but the former has rediscovered his ingeniously laconic drawl and the latter's "Until We Rich" gets eloquent about the perils of gangsterism without getting preachy. The tour, which plays the Continental Airlines Arena July 15, will offer a full decade's worth of bouncy, low-riding odes to guns, ghettos, and ganja. (See "Concerts.")

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Kevin Mazur.

Maxwell's—7/11: Kick Out the Jams D.J. Series: Gaylord Fields. 7/12: The Spaceheads; Ted Leo Pharmacists. 7/13: The Silos; Caitlin Cary; Mike Daly. 7/14: Lilo; 2; Violet Truth. 7/15: Richard & the Young Lions. *1039 Washington St., Hoboken, N.J. (201-653-1703).*

Mercury Lounge—7/10–7/11: Gene. 7/12: Jack Lukeman. 7/13–7/14: Blue Mountain; the Gourds. 7/15: The Judybats. 7/17: Trent Sumnar; Electracy. *217 E. Houston St. (212-260-4700).*

S.O.B.'s—7/11: Afrique Sound Station. 7/12: Jill Scott; D.J. Spinna. 7/13: Carl Thomas. 7/14: The High & Mighty; Mad Skillz; D.J. Eclipse. 7/15: Funk 'n' Lata. *204 Varick St. (212-243-4940).*

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 7/13: Project Logic; Baba Israel. 7/14: Seeking Homer. 7/15: Lake Trout. *161 Hudson St. (212-386-3600). $.*

Clubland

Centro-Fly—Like Vinyl, Centro-Fly is hopping with big-name D.J. talent nearly every day of the week. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and occasional special guests like Armand van Helden and "Little" Louie Vega. Saturdays: Energetic house and big beat with "Plant." The last Saturday of every month, Plant presents D.J.'s Junior Sanchez and Roger Sanchez (no relation), two of New York house music's finest. Sundays: Dressed-up hip-hop with "VIP Sundays," featuring D.J. Max Glazer and Jessica Rosenblum. Mondays: After a long hiatus, Frankie Inglese's retro soul, funk, and R&B party "Soul Kitchen" returns. *45 W. 21st St. (212-803-7859).*

"Destiny"—Saturdays at 10. A great new Saturday-night soulful-house party in Brooklyn with a nice roster of guest D.J.'s like Tony Humphries, Nicky Siano, and Fred Pierce. The nightspot's spacious, dancer-friendly floor, no-attitude door policy and warm, friendly crowd make "Destiny" one of the year's best new club nights. 7/15: Garage great Tony Humphries returns. *1 Front St., Brooklyn (718-707-1377).*

Don Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best D.J.'s in the city. Wednesdays: "Rock Candy" with D.J. and host Steven Blush. Thursdays: "BeavHer," a long-running eighties night. Fridays: Drag queens and gay rock-and-rollers get down at "Squeezebox." Saturdays: British-rock-themed "Tiswas." Sundays: D.J. Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." *511 Greenwich St. (212-219-2850). $.*

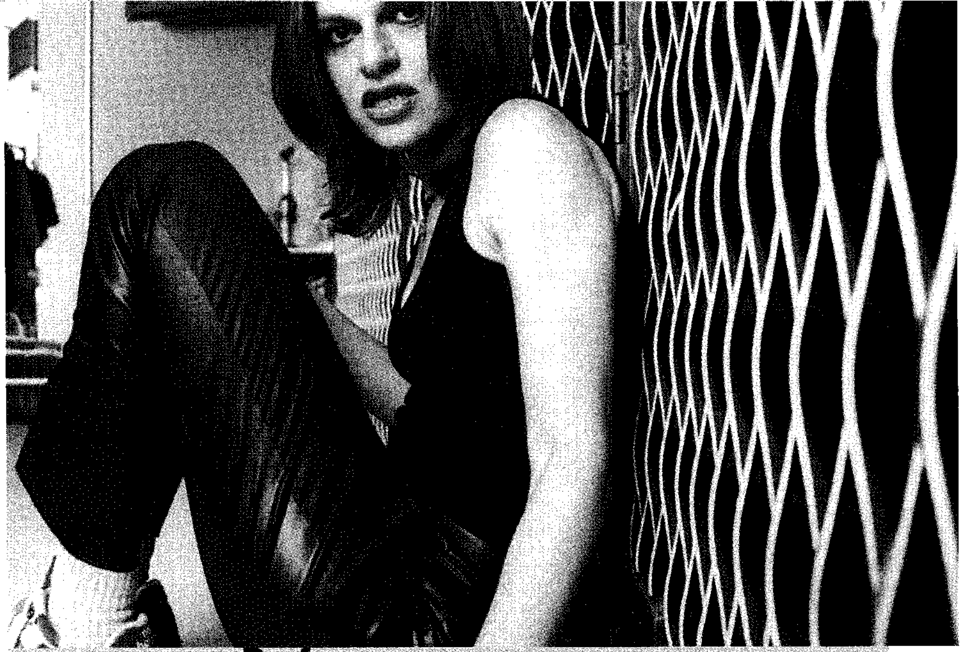
Halcyon—Yet another excellent, unpretentious outer-borough nightspot with an eclectically minded lineup of house, drum 'n' bass, and electronica. Sundays: D.J.'s spin ambient music at "Undercity." Mondays: "THC: Tech-House Connection." Thursdays: The world-beat-minded "World Records." Fridays: Drum 'n' bass with "Acupuncture." Saturdays: "Abductions," where Halcyon takes the best D.J.'s from well-known parties like "Twelve West" and "Hamsa." 7/12: Jaesun; Ulysses. 7/15: D.J.'s Lee, Jenifa, and Kamati from "Hamsa." *227 Smith St., between Butler and Douglass, Brooklyn (718-260-WAXY).*

Paul Oakenfold—With Sandra Collins. 7/13 at 10. *Roseland, 239 W. 52nd St. (212-307-7171). $25.*

The Roxy—The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays: "Big Fridays" offer big fun for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. 7/10: George Clinton and the P-Funk All-stars. *515 W. 18th St. (212-627-0404). $.*

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. 7/14: "Ultimate B.A.S.E. 2nd Anniversary" with Carl Cox; Jim Masters. *530 W. 27th St. (212-268-1600).*

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise and quite possibly the best club in the city. Wednesdays: "Little" Louie Vega spins at the relaxed, low-key (for now), dance-friendly (check out the break-dancers in the back of the room) house party "Dance Ritual." Fridays: Hard, trippy house (affectionately nicknamed "K-hole house" by its aficionados) from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now legendary afternoon party "Body & Soul." Arrive early or you'll face a devastatingly long line at the door. *6 Hubert St. (212-343-1379).*



Photograph by Paul Rider.

Performance

Sharper Image

It's 10 A.M., and Sandra Bernhard (pictured) is already firing on all cylinders. Speaking by phone from her Chelsea apartment, she's delivering a nonstop stream of vinegary one-liners when a baby's cry interrupts from the background. Asked if it's her daughter, Bernhard snaps, "No, that's my girlfriend—she's 2 years old." So did she participate in the recent Gay Pride parade? She adopts a *faux*-somber voice: "No, I was hiding my head in shame." When a *New York Times Magazine* roundtable she participated in, on female nudity in Hollywood, is mentioned, she offers this assessment: "The girls seemed pretty intent on discussing their exploitation." And she's downright defensive about whether she's assisting Isaac Mizrahi with his one-man show: "I'm not in the business of helping people with their one-man shows. Well, unless they were gonna pay me a hell of a lot of money. Then maybe I'd consider it." Indeed, the only thing Bernhard doesn't have much to say about is her own show at Joe's Pub, which debuts July 12 and runs until the end of the month. "They've been wanting me to come and do something at Joe's Pub for a while," she explains, "so I got together with my keyboard player and wrote a couple of songs. We're going to do a bunch of covers as well. And in between I'll do loose, monologue-y kind of stuff. But I'm looking at this as an opportunity to express my more musical side, so it won't be like my other shows." But don't think Bernhard will get sedate just because the cultural climate lacks polysexual characters like Prince, whose "Little Red Corvette" inspired one of the funniest bits in her show *Without You I'm Nothing.* "The less edge there is in culture," she warns, "the edgier I get." ETHAN BROWN

Jazz

BAMcafé—"Live Summer Season" featuring African funk, jazz, salsa, and more. $10 food or drink minimum. 7/14: Chocolate Genius & Friends. 7/15: Survival Soundz. *30 Lafayette Ave., Brooklyn (718-636-4111).*

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: The Famous Duke Ellington Orchestra directed by Paul Ellington. 7/12: Marlene Ver Planck Trio. 7/13–7/15: Mark Murphy Trio. *315 W. 44th St. (212-581-3080).*

Blue Note—With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. *131 W. 3rd St. (212-475-8592).*

City Hall—Mondays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. *131 Duane St. (212-227-7777).*

Deanna's—This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. The venue is open Tuesday through Sunday. Kirk performs on most nights. *107 Rivington St. (212-420-2258).*

Detour—With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. *349 E. 13th St. (212-533-6212).*

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. *174 Orchard St. (212-780-0313).*

Iridium—In the surreal basement across from Lincoln center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 7/11–7/16: Ernie Watts Quartet. *44 W. 63rd St., across from Lincoln Center (212-582-2121).*

"Jazz Insights: Women Jazz Instrumentalists"—Lecture and performance series hosted by Arnold Jay Smith. 7/11 at 7:45: Connie Crothers. *The New School, 66 W. 12th St. (212-229-5783). $30.*

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 7/12–7/16: The Jason Moran Trio. *116 E. 27th St. (212-576-2232).*

Museum of Modern Art—Fridays, in addition to throwing its doors open for pay-what-you-wish night, MOMA also transforms its cafeteria into a (sort of) swinging jazz club. All shows at 5:30. The museum's Sette restaurant offers jazz Thursdays and Saturdays, 6–10. *11 W. 53rd St. (212-708-0480).*

Red Blazer—Mondays and Tuesdays: Sam Ulano's Jazz band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. *32 W. 37th St. (212-947-6428).*

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. *183 W. 10th St. (212-929-7565). $.*

Smoke—A great jazz lounge with low cover to boot. 7/14–7/15: David Berkman. *2751 Broadway, at 105th St. (212-864-6662).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (212-242-1785).*

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 7/13: Dave Douglas; Steve Cardenas. 7/15: Ori Kaplan. 7/16: The Kurstins. *107 Norfolk St. (212-358-7503).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 7/11–7/16: Jane Monheit. *178 Seventh Ave. So., at W. 11th St. (212-255-4037). $.*

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. *82 W. 3rd St. (212-477-1000).*

Carolines On Broadway—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. $12.50–$24.50; two-drink minimum. 7/12: "The Girl Show." 7/13–7/16: Bobcat Goldthwait. *1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. Through 7/16: Colin Quinn; Dave Attell; Greg Giraldo; Tom Papa; Nick DiPaolo; Godfrey. *117 MacDougal St. (212-254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).*

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun., New Talent Showcase. Shows Sun.–Thurs. at 8:30 with a $10 cover, Fri. and Sat. at 8:30 and 10:30 with a $15 cover; two-drink minimum. 7/12: Robert Klein. 7/14–7/15: Orny Adams; Todd Barry; Greg Greenberg. *34 W. 22nd St. (212-367-9000).*

Cabaret

Algonquin Hotel—The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Sundays: The Howard Fishman Quartet. Through 7/29: The Loston Harris Quartet. *59 W. 44th St. (212-840-6800).*

Arci's Place—A Murray Hill–area Italian restaurant with an intimate cabaret space. Sundays at 8: Lisa Asher and Jeff Waxman. Mondays at 8: Steven Lutvak. 7/10 and 7/17: Jim Caruso. *450 Park Ave. So., at 30th St. (212-532-4370).*

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (212-741-9105).*

Cafe Carlyle—Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. *Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).*

Cafe Pierre—Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. *Fifth Ave. at 61st St. (212-940-8195).*

The Carnegie Club at Carnegie Bar and Books—Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. *156 W. 56th St. (212-957-9676).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? 7/13: "The Next Big Broadway Musical!" *343 W. 46th St. (212-757-0788). $.*

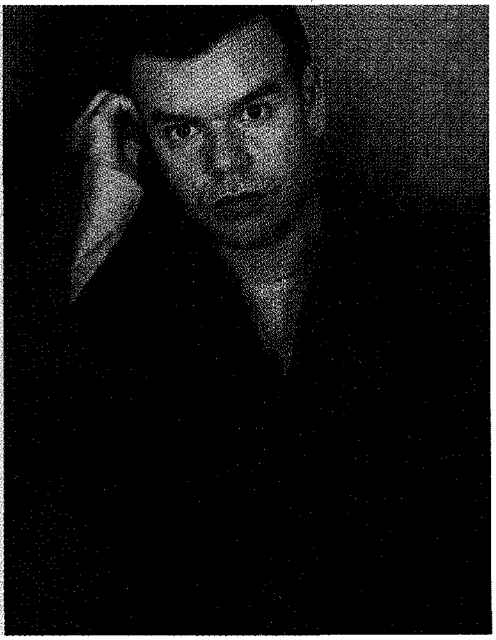
Feinstein's at the Regency—Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $60; $50 food-and-drink minimum. Through 6/10: Rosemary Clooney. *540 Park Ave., at E. 61st St. (212-307-4100 or 212-339-4095).*

FireBird Café—The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $20 minimum. Through 7/21: KT Sullivan. *365 W. 46th St. (212-586-0244).*

Judy's—This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 7/10: "Leer Mondays" with the Lounge-O-Leers. 7/11: The Randy Sandke Jazz Trio. 7/12: Sandra DeLeo. 7/13: Audrey Lavine in "This Is No Dream." 7/14: Julie Reyburn in "Fate Is Kind." 7/16: Sandra DeLeo. 7/17: Miles Phillips in "Might As Well Be." *169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).*

Performance
Mix Messiah

Paul Oakenfold (pictured) has proclaimed himself the greatest D.J. in the world, and his 'Guinness Book of World Records' entry under "Most Successful Club D.J." further inflates his Oasis-size ego. Hype aside, though, Oakenfold has been a trailblazer for a decade's worth of D.J. culture, importing the hedonistic Ibiza party scene to London in the late eighties and spearheading the blissed-out trance scene sweeping clubland today. With legions of worshiping fans at the ready, Oakenfold will be in all his rock-star glory when he plays the Roseland Ballroom on July 13 with fellow trance spinner Sandra Collins. (See "Clubland.")



Photograph by Ali Smith.

the mix

Anna Maxted...Julia Slavin...Hummingbirds

John Leonard's TV Notes

Stranger With a Camera (7/11; 10 to 11 P.M.; Channel 13) revisits the small town in Kentucky where Canadian filmmaker Hugh O'Connor was shot to death in 1967 by an angry land owner while trying to document rural destitution for a Great Society War on Poverty program. In front of Elizabeth Barret's "P.O.V." camera more than 30 years later, Calvin Trillin tells the story, which turns out to be not about property but about dignity — and one man's resentment of media representations of Appalachia.

Lost Liners (7/12; 9 to 11 P.M.; Channel 13) is more glub-glub, with historians above ground, a fiber-optic Dr. Robert Ballard in his scuba gear below, and survivors safe and dry in studio interviews, all recalling the deep-sixing of not only the inevitable *Titanic*, but also the *Empress of Ireland*, the *Lusitania* (sunk by a U-boat), and the hospital ship *Britannic* (a German mine). There is about this foraging, in the bellies of whales gone down, something both dreamy and woozy, voyeuristic and necrophiliac.

Finest Hour (7/16 and 7/17; 9 to 11 P.M.; Channel 13) reminds us of when Winston Churchill and the RAF stood alone against Hitler, after Dunkirk and before Pearl Harbor. Part I is May through August 1940, when the British sank French naval vessels before the Germans could use them; Part II, the Battle of Britain and the Blitz. Remarkable archival film footage, the usual suspects' opinionizing, and much more compelling oral history from on-the-ground participant-survivors. There's also a book from Simon & Schuster.

When It Was a Game (7/17; 10 to 11 P.M.; HBO) spends an hour looking back at what it tells us was the last decade of baseball's innocence, the sixties, with game footage, of course, plus interviews with star players Al Kaline, Frank Robinson, Juan Marichal, Ferguson Jenkins, Hank Aaron, and Maury Wills; the usual opinions from Bob Costas, the usual jokes from Billy Crystal; and some voice-overs from Kevin Costner, Andre Braugher, and (surprise) Rita Moreno.

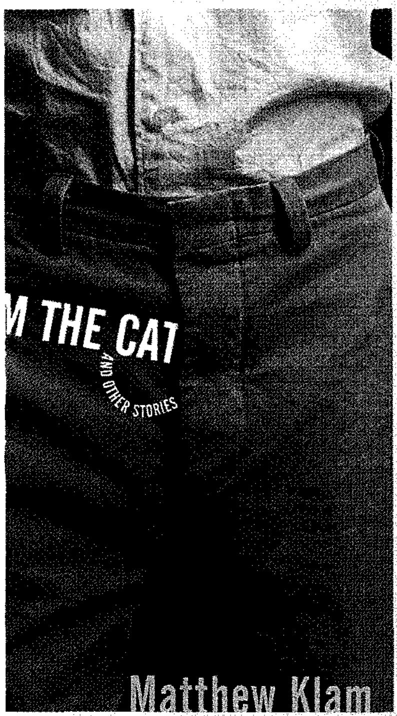
GAME WEEK

HOME ▨ AWAY ░

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES				FLA FOX 7:05 P.M.	FLA MSG 7:05 P.M.	FLA MSG 4:35 P.M.	PHI FOX 1:05 P.M.
METS				BOS FSNY 7:05 P.M.	BOS WPIX 7:05 P.M.	BOS FOX 1:10 P.M.	TOR WPIX 1:05 P.M.
METROSTARS						NE TBA 2 P.M.	
LIBERTY			CHA NO TV 7:30 P.M.		ORL NO TV 7:30 P.M.		
	7/10	7/11	7/12	7/13	7/14	7/15	7/16

In Print
Cheeky

Only a few of the stories in Matthew Klam's potent, funny first collection, *Sam the Cat,* lack the word "ass," usually preceded by a generous adjective like "sweet," or "gorgeous." "My sister asked her boyfriend to write a story about her 'ass-shaped ass' because she was so sick of my 'heart-shaped asses,' " says the 36-year-old author. Why so many "ass"es? "I was trying to respond to a time in our culture when you're not supposed to say things like 'tits and ass,' " Klam says, "but also, even the most polite guys and women I know who I can relate to on a deeper level are fairly horny people, so it just seems like a truthful way to write." And then, there's the effect of "asses" on an audience. "It's a good way to connect to someone's inner wiring; there's a very vampirish feeling to writing where you want to take people's soft, private parts and get your hands on them. They're stunned into a place of 'What did he just say?' and then they're vulnerable. In my stories, you hear what's going on in characters' heads, and I think if people aren't supposed to feel a particular way but do, they read that and feel a part of a community, and that's a good thing to give to someone." Another possible explanation for Klam's partiality to "ass" is that he's never suffered for wont of it. Now happily married to a very beautiful doctoral candidate, Klam echoes the thought of one of his characters when he admits, "I've had a girlfriend steadily since the second grade." He will be reading on July 13 at 7 P.M. at Housing Works Used Book Café, 126 Crosby Street (212-334-3324); free. ARIEL LEVY



Radio Highlights

"Satchmo: The Wonderful World of Louis Armstrong"—Sundays at 11 A.M.: A thirteen-week series dedicated to celebrating the jazz great in his centenary year. WNYC, 93.9 FM.

Lectures and Panels

"Roses in the Country"—7/12 at 6:30 P.M.: Louise Coleman shares thoughts and ideas with rose-growers at the Manhattan Rose Society's monthly meeting. New York Horticultural Society, 128 W. 58th St. (212-757-0915); free.

"Copyrights and Wrongs: Negotiating Contracts in the Electronic Age"—7/12 at 5 P.M.: A roundtable discussion for professional writers, addressing the application of copyright to publishing today. Panelists include Robin Jones of *Westways* magazine, Jonathan Tasini, president of the National Writers Union, and Nancy Wolf, former trustee of the Copyright Society of the U.S.A. The New School, 66 W. 12th St. (516-759-1435); $10.

"Treasures from the Royal Tombs of Ur"—7/14 and 7/28 at 6:30 P.M.: A thirty-minute gallery talk given in conjunction with the exhibition "Treasures from the Royal Tombs of Ur," by Sidney Babcock, associate curator, seals and tablets. Morgan Library, 29 E. 36th St. (212-590-0333); $5.

Group Gallery Talks—Through 8/18, Wednesdays, Thursdays, and Fridays at 10:30 A.M.: Groups visit three art galleries in the company of high-school and college-age docents. (Self-guided groups may visit Wednesday, Thursday, and Friday afternoons and on weekends during regular museum hours.) Museum of the City of New York,

Happening **Forget about sparklers and barbecue; the French know how to celebrate a holiday: with waiters racing through midtown balancing a bottle and two glasses of liquor on a tray, of course. Check out the third annual "French Waiters Race"—along with puppet shows, dancing, and lots of food—at "Bastille Day on 60th Street," taking place between Lexington and Fifth Avenues on July 16. See "Events" for details.**

1220 Fifth Ave., at 103rd St. (212-534-1672, ext. 206); $3 adults, $2 children for guided tours; $2 adult, $1 children for self-guided tours.

The Written Word

Ellen Wright—7/10 at 7:30 P.M.: discussing her new book, *Bridgehampton Weekends: Easy Menus for Casual Entertaining*. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Robert J. Shiller—7/12 at 12:30 P.M.: Reading from his book, *Irrational Exuberance*, and discussing his perspective on the market forces driving Wall Street. Barnes & Noble, Rockefeller Center, 600 Fifth Ave., at 48th St. (212-765-0590); free.

Anna Maxted—7/13 at 7:30 P.M.: Reading from her book *Getting Over It*. Barnes & Noble Chelsea, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Molly Jong Fast—7/16 at 7 P.M.: Reading from her book *Normal Girl* with Anna Maxted and Laura Catherine Brown at KGB, 85 E. 4th St. (212-505-3360); free.

Laura Shaine Cunningham and Julia Slavin—7/16 at 7:30 P.M.: Reading from their books, *A Place in the Country* and *The Woman Who Cut Off Her Leg at the Maidstone Club*, respectively. Temple Bar, 332 Lafayette St. (212-925-4242); free with one drink minimum.

Sidney Burris—7/16 at 2 P.M.: Reading from his poetry collection, *Doing Lucretius*. Bistro Jules, 65 St. Marks Place (212-477-5560); free.

Tours

Green-Wood Cemetery—7/15 at 1 P.M.: Tour New York's great Victorian "City of the Dead," with stops at the graves of Charles Ebbets, Louis C. Tiffany, and Charlotte Canda. Meet at Green-Wood's main entrance, Fifth Ave. at 25th St., Sunset Park, Brooklyn (212-439-1090); $12 adults, $10 students and seniors.

Pubs and Poltergeists—7/15 at 2 P.M.: The tour begins and ends at two of New York's oldest and most haunted taverns; in between, visit some of New York's famous ghosts. Meet in front of St. Luke's in the Field Church on Hudson St. at Grove. (212-969-8262); $10.

The Central Park You Never Knew—7/15 at 2 P.M. and 7/16 at 1 P.M.: Discover the park's hidden places and learn its early history with stops at Strawberry Fields, Literary Walk, and Bethesda Fountain. For reservations and meeting place, call 212-465-3331); $12.

Butterfly and Hummingbird Trail—Through 9/16: The Brooklyn Botanic Garden showcases its butterflies with a self-guided walk through the Garden that highlights the best plants for attracting the winged visitors. The Garden is open Tuesday through Friday from 8 A.M. to 6 P.M. and Saturdays, Sundays, and holidays from 10 A.M. to 6 P.M. Brooklyn Botanic Garden, 900 Washington Ave., Brooklyn (718-623-7200); $3 adults, $1.50 seniors and students, free to children under 16; free of charge all day Tuesdays and from 10 A.M. to noon on Saturday mornings.

Benefits

Bastille Day Celebration at Danube—7/13, 4:30–6:30 P.M.: David Bouley opens Danube Restaurant early for the New York launch party of Grey Goose L'Orange Vodka. Renowned bartender Albert Trummer has created two signature Grey Goose martinis for the event. All proceeds benefit Volunteers of America, a nonprofit organization providing services to the homeless. Danube, 30 Hudson St. (212-496-4346/4343); $100.

Events

Record and CD Collectors Expo—7/15, 10 A.M.–4 P.M.: Record, CD, tape, and memorabilia dealers from several states offer a large selection of new and used, rare, collectible, and common records, CDs, tapes, 45s, twelve-inch singles, posters, T-shirts, etc. Records start at $1, CDs start at $2; the average new CD sells for $9. Holiday Inn, 440 W. 57th St. (973-773-6067); $6.

Bastille Day on 60th Street—7/16: A celebration of the French national day with the following events: "Dancing on 60th Street," featuring live music and French food from 1 to 6 P.M.; "Children's Waiters Race" (kids dress as waiters and race through an obstacle course) at 1 P.M.; "Traditional French Waiters Race" (waiters balance a tray with a bottle and two filled glasses) at 10 A.M. Events take place on E. 60th St., from Fifth to Lexington Aves. All events are free to the public.

Exhibitions

"Major Intersections"—Through 3/31: A history of the Jewish diaspora told through objects, artifacts, and texts from the collection of the partners of the Center for Jewish History. Themes include exodus and transition, settlement and community, and transmission and regeneration. Yeshiva University Museum, 2520 Amsterdam Ave. (212-294-8330); $4–$6.

"Fighting Dinosaurs: New Discoveries From Mongolia"—Through 10/29, 10 A.M.–5:45 P.M., Fri. and Sat. till 8:45 P.M.: Featuring spectacular new specimens from the Gobi desert, many on view for the first time in the U.S., and models of feathered dinosaurs. American Museum of Natural History, Central Park West at 79th St. (212-769-5100); $6–$10.

Online

***New York* on the Web**—The Surf Report is back. Check out our reviews of television-themed sites, including sites for everybody's favorites, *Survivor* and *Sex and the City*. Other online highlights include "Best of New York," "Best Bets," and "52 Weekends." And, as always, you can browse through our archives or read selected content from the current issue.

Sports

2000 Summer Mini-Meet Track and Field Series—7/11 at 6 P.M.: The Metropolitan Athletic Congress and the New York City Department of Youth and Community Development sponsor this track meet for all ages. Scheduled events for this week are the 400 intermediate hurdles, a sprint medley relay, two long-distance races, and a few sprints. The meet is located at City College of New York, 133rd St. and Convent Ave.; $3 per event for adults ($7 per relay), free for those 18 and younger. Visit www.mactrack.org or call 212-227-0071 for more information.

Champagne Veuve Clicquot Bastille Day Pétanque Tournament—7/14 at 12:30 P.M.: Nearly 50 teams from New York's best-loved restaurants get ready to hurl (pétanque is a lawn-bowling game similar to boccie) in this daylong charity event benefitting the Children's Museum of the Arts. Takes place near Restaurant Provence on Macdougal St. between Houston and Prince Sts., followed by a Bastille Day dinner at the restaurant (call 212-475-7500 for reservations).

The Tube

Stars and Bars

The fourth season of Tom Fontana's maximum-security prison series 'Oz' begins (July 12 at 11 P.M. on HBO) with Emerald City in a race-war lockdown, Adewale Akinnuoye-Agbaje with a gun, Rita Moreno (pictured) as Sister Pete trying once again to help, and a couple of new cons (Lance Reddick and Lothaire Bluteau), one of whom is not at all who he claims to be. Amazing that this series has lasted so long; equally amazing is its power to compel and repel at the same time.

kids

Joie de Vivre...Mighty Minotaur

Happening Klutz Comedy

Shtick works. Just ask Michael Rosman, who's traded his finance degree for a life of vaudeville—slapstick with a modern-day edge. Using a bullwhip, a bowling ball, a blender, and a dose of athleticism disguised as spaz-ism, Rosman also unleashes a nonstop catalogue of self-deprecating remarks. He'll be appearing for a free one-night stint at the Brooklyn Children's Museum on July 14, showtime 6:30 P.M.

Children's Events

The Brooklyn Blender—Watch **MICHAEL ROSMAN'S AMAZING FEATS OF COMEDY**, including balancing a bowling ball on his head and juggling fire on a seesaw, at a free performance on 7/14 at 6:30 P.M. At the Brooklyn Children's Museum's Rooftop Theater, 145 Brooklyn Ave. (718-735-4400). ●●

Creature Construction —They borrow, weave, shape, and sculpt. They are the animals and insects who work the earth to build nests for their families. **ANIMALS AS ARCHITECTS** is at the New York Botanical Garden, 200th St. and Kazimiroff Blvd. in the Bronx, and runs through Aug. 31 (718-817-8700). Also at the Staten Island Children's Museum, Snug Harbor Cultural Center, 1000 Richmond Terrace, running through Sept. 3 (718-273-2060).

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Stone Face—The works of self-taught American sculptor William Edmondson are on exhibit at the **MUSEUM OF AMERICAN FOLK ART** through 8/27. Born of freed slaves in Nashville, the late artist began stonecutting during the Depression after he lost his job as a hospital orderly. Combine a visit with a soap-sculpture class for kids age 5 through 12 on 7/23, from 2 to 4 P.M. Admission to the museum is free, but there's a $1 fee for class materials. Space is limited; call to reserve. On 7/29 and 8/26, watch live stonecutting demos from 1 to 5 P.M. The museum is open Tues. through Sun., 11:30 A.M.–7:30 P.M. At 2 Lincoln Square, Columbus Ave. bet. 65th and 66th Sts. (212-595-9533).

Rorschach, the Game—When the summertime rains come, gives the kids something to do other than change channels. A new game, **THINKBLOT**, by Mattel, has them finding different images in blobs of black ink. A twelve-sided die reveals categories the players must use to find the images. Players then have 90 seconds to spot as many images in the blot as they can. Game inventor Rob Angel had to replace his carpeting after creating the game. But not to worry, the blots come ready-made and dry. In stores nationwide.

Alley Ops—The **ALLEY POND ENVIRONMENTAL CENTER** offers three nature programs for youngsters. For 2- to 3-year-olds, the center has Toddler Time, which includes short walks, storytelling, craft-making, and a petting zoo. 7/13, 7/20, and 7/27, either at 11 A.M. or 12:45 P.M. Cost is $45. Kids 3–4½ (Fledglings) can do a more advanced version of the same, 7/12, 7/19, and 7/26 at 1:15 P.M. Cost is $48.75. Squishy Fish, the 5- to 7-year-olds, have a one-time session at the mini aquarium on 7/15 at 1 P.M. Cost is $8. At 228-06 Northern Blvd., Douglaston (718-229-4400). ●

Reading Rainbow—Based on the successful PBS television series, **THEATREWORKS/USA** presents a free new musical revue highlighting eight kids' books, including *Imogene's Antlers*, *Math Curse*, and *Appelemando's Dreams*. 7/13–7/15 at 11 A.M., 7/17 at 2 P.M., 7/18–7/22 and 7/24–7/28 at 11 A.M. and 1 P.M., 7/29 at 11 A.M. Tickets are first-come-first-serve starting at 10 A.M. on the day of the show. At Hunter College's Sylvia and Danny Kaye Playhouse, E. 68th St. bet. Park and Lexington Aves. (212-642-6754). ●

Subway Series—Some subway stations have beautiful tilework. If kids could create their own stations, how would they look? Using colored paper, youngsters can design their own station mosaic, 7/30 at 1:30 P.M. Admission is $3, $1.50 for kids. At the **NEW YORK TRANSIT MUSEUM**, Boerum Place and Schermerhorn St., Brooklyn Heights (718-243-8601).

Get Bookish or Beachy—Listen to a story, make art. The **CHILDREN'S MUSEUM OF THE ARTS** will have kids designing collages, using watercolors, making goggles, chairs, and pet mobiles, all in honor of the Ezra Jack Keats classics. 7/12, 2:30 to 5 P.M. On 7/16 from 1 to 3 P.M., kids can create their own beaches with colored sand, shells, and other fun stuff. Admission is $5. At 182 Lafayette St. (212-274-0986). ●

For Young Francophiles—Kids can get the hang of celebrating Bastille Day, New York–style, on 7/16 in a three-block party along 60th Street, from Lexington to Fifth Avenues. The event, which begins at 1 P.M., includes children's stage performances, puppet shows, games, face-painting, and a waiters' race through an obstacle course. First prize is an iMac. For information, call 212-355-8796. ●●

The King's Bull—**MINOTAUR**, a return engagement at the Henry Street Settlement, is a hip-hop concert/drama about a half-human, half-bull teenager imprisoned in a labyrinth. Based on the classical Greek myth, the show includes rap, break-dancing, and body rhythms by the Urban Youth Theater. Performances are Thursdays, Fridays, and Saturdays at 7 P.M. from 7/13–7/29. Tickets are $5. At the Abrons Art Center, 466 Grand St. (212-598-0400).

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Happening The Worms Crawl In

Contractors beware: There are craftsmen out there who build homes without blueprints, tape measures, or tools of any sort. "Animals as Architects," a new exhibit at both the New York Botanical Garden in the Bronx and the Staten Island Children's Museum, shows how creepy-crawlers are guided by their finely tuned natural instincts to create shelter. Kids can get their hands on life-size replicas of a termite's mound and hornet's nest. Microscopes in the lab show the real thing, however dead. The Bronx exhibit runs now through August 31, Staten Island through September 3.

Photographs: left, courtesy of the Brooklyn Children's Museum; right, courtesy of the Oregon Museum of Science and Industry.

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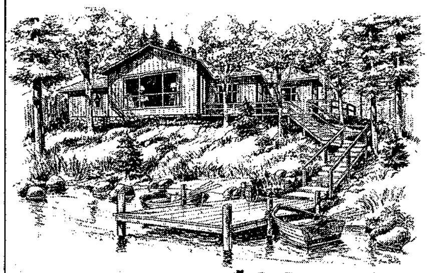

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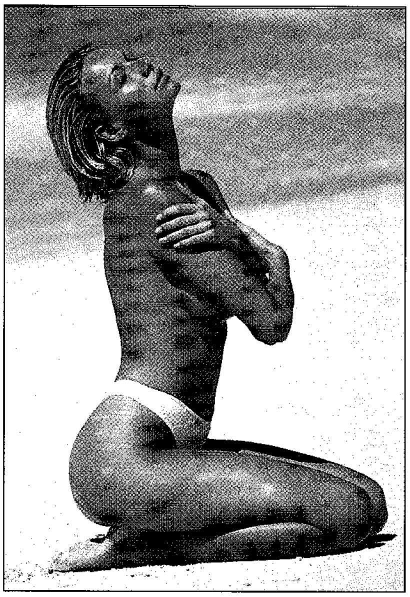

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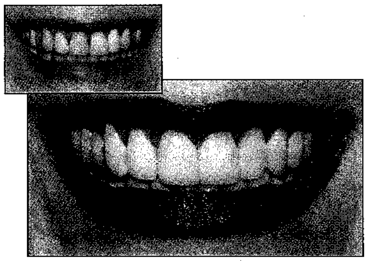

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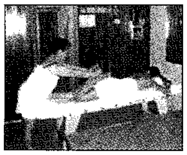

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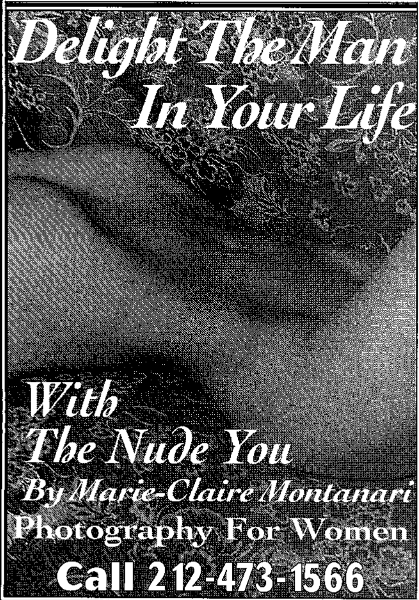

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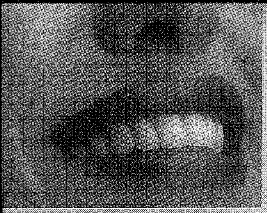

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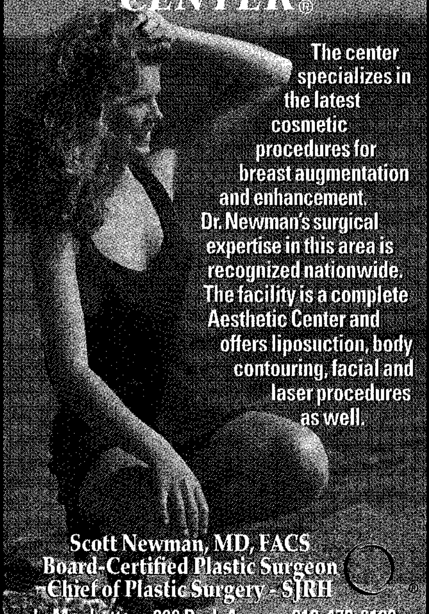

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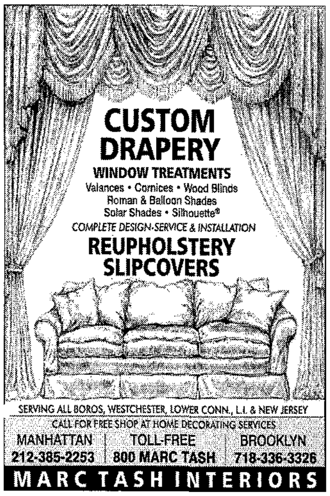

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Attractive, Warm, Intelligent—Slim professional woman, youthful 55. Enjoys travel, movies, theater, dining out, reading, quiet evenings at home. Seeks male counterpart, 50s-60s, for friendship, love and laughter. Photo, please. 4653 ✉

Marriage-Minded Mogul—Jewish, slender Ivy leaguer, 65, CEO of fast growth high tech company seeking the ultimate merger partner. Offer muscles, money, a mind and manners. High energy, fast-moving seeker of beauty and truth. Ski Aspen and snow bird in the winter, roller blade in Central Park and work out year round; and swim the Atlantic off all Hamptons beaches in the summer. Collect fine art and attend concerts monthly. Love classical, top 40, Broadway musicals and classic rock and roll. Favorite cities are Paris and London. Seeking woman, 30s-40s, with three key attributes: great body, really smart, and a basically nice person. Young mothers are welcome. Call or mail note with current full length photo for immediate response. 4631 ✉ ☎

Great Guy—Great catch! I'm a very good-looking, successful, early 40s, Catholic business professional, 177, 6', well-educated and very fit. You are an intelligent, sincere, fit, attractive, classy woman in her 30s. Let's meet, have fun, enjoy life...and one day start a family together. Letter, phone and recent photo for reply. 4652 ✉

Divorced Jewish Male—49, no children, would like to meet a pretty woman for a serious relationship. I'm nice-looking, financially secure, like to dine out, and desire someone to share my life with. Note/photo. 4626 ✉ ☎

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Jersey Girl—Attractive, 36, blond, brown eyes, 5'5", Christian, divorced, childless, retired, affluent, seeks attractive, rich man for serious relationship leading to marriage and starting a family. No kids from prior relationship, please. Sense of humor. Likes boating and fishing a plus. Note/photo. POB 751, Mantoloking, NJ 08738

Good-Looking Strawberry Blond—5'7", athletic, lively, Jewish, cosmopolitan baby boomer, successful journalist, seeks special man, 40s-50s, for a perfect day at the Metropolitan Museum, Paris Theatre and Orso. 4624 ✉

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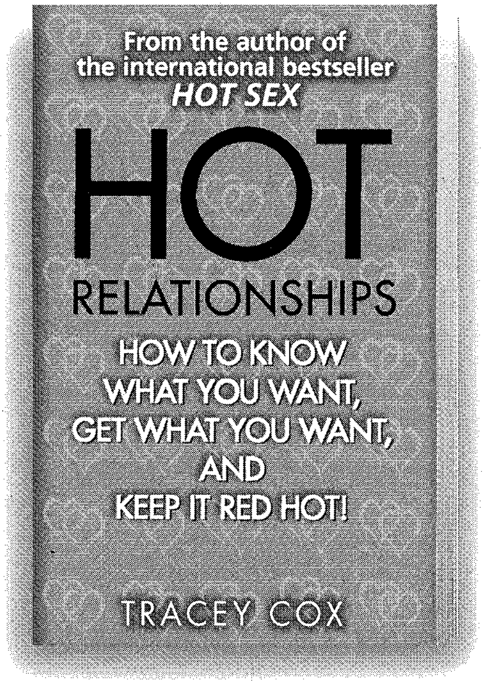

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Caring Male Pediatrician—45, seeking 28 plus female. Note/photo. 4634 ✉

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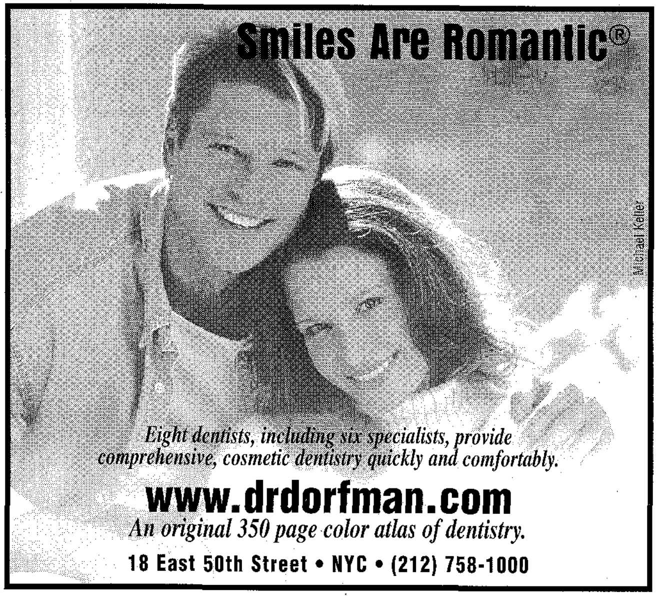

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5' Of Adorable Dynamite—Very pretty Jewish widow with shiny blond hair, blue eyes, silky skin, radiant smile. Accomplished, too: speech pathologist, published author, Michigan and Ivy grad (Go Blue!). Seeking fun-loving, accomplished Jewish male, 48-60, to share my love of art and music, beach and country, cuddling. Photo/note. 4633 ✉

Former Male Model—Now successful businessman, 38, nice chauvinist with traditional values - desires intelligent, warm, passionate woman, 25-37, for relaxed dinner, music and boating dates, possible marriage and children. Prefer long-haired, attractive-figured, Italian/Spanish type - but not that important. Single moms okay. Note/photo/phone. 4553 ✉

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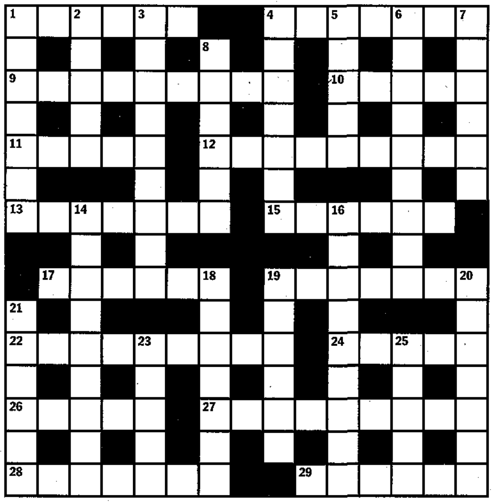
The 'Guardian' Crossword

ACROSS

1 Root of ill-advised row—endless interrupting. (6)
4 Department circulates urgent appeal to clarify a message. (7)
9 Feel elated, having non-speaking role broadcast. (4,2,3)
10 Punish second to go crazy—not with it. (5)
11 Feline creature represented in Oz. (5)
12 Where documents should be, cheese sandwiches—faces trouble! (9)
13,15 Small area of Beds where 1 across may have grown up. (7,6)
17,19 Similar initiatives in 10 and 22 extended for peacemakers. (6,7)
22 Suffered in Germany, and therefore new wife's left. (9)
24 Improvised publicity introducing minor politician. (2,3)
26 In a way, writer is exhausted. (5)
27 One left behind when English become embarrassed. (3,2,4)
28 Arrange new locks, after a shock. (7)
29 Doctor cooking meat used some imagination. (6)



DOWN

1 Relying on this, one may stroke bird nesting in cliff, perhaps. (7)
2 Roundabout had room for me, Bob and Thomas. (5)
3 Push, then halt—wrong gear selected by clergyman. (6,3)
4,19 Maybe one could repair the hole in one's hose. (7,6)
5 Engine noise about to start fit of pique. (5)
6 Heard evidence of ratings pulling up? (2-5-2)
7 Drunkard has a little cash tucked in hat. (6)
8,18 Gas supplied by small company too, we hear. (6,7)
14 Hardy heroine brings in new trend for full costume. (4,5)
16 Clergyman absorbs rising skill, given some muscle. (9)
18 See 8.
19 See 4 down.
20 Put down topic for discussion. (7)
21 Does one resemble a star since tucking into a couple of pints? Not quite! (6)
23 Part of Biarritz you found very posh. (5)
25 One ruminates, setting up a shopping precinct. (5)

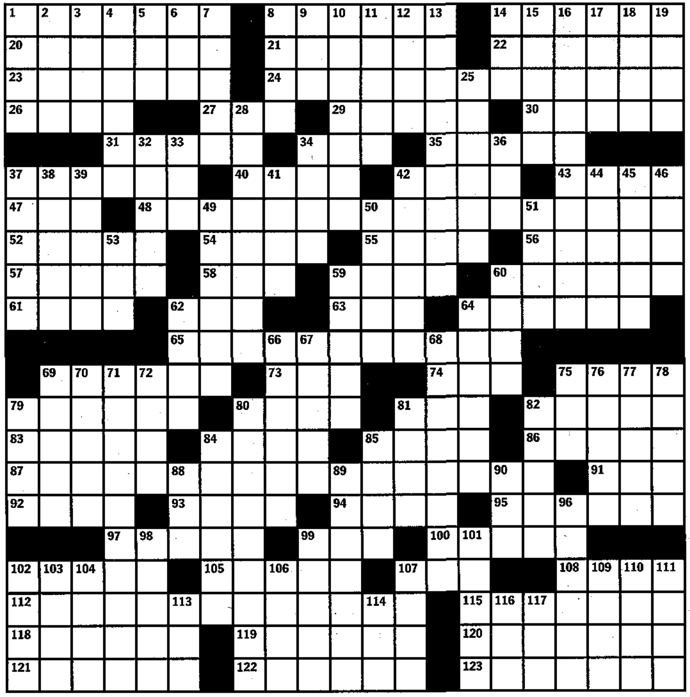
'Mergers': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

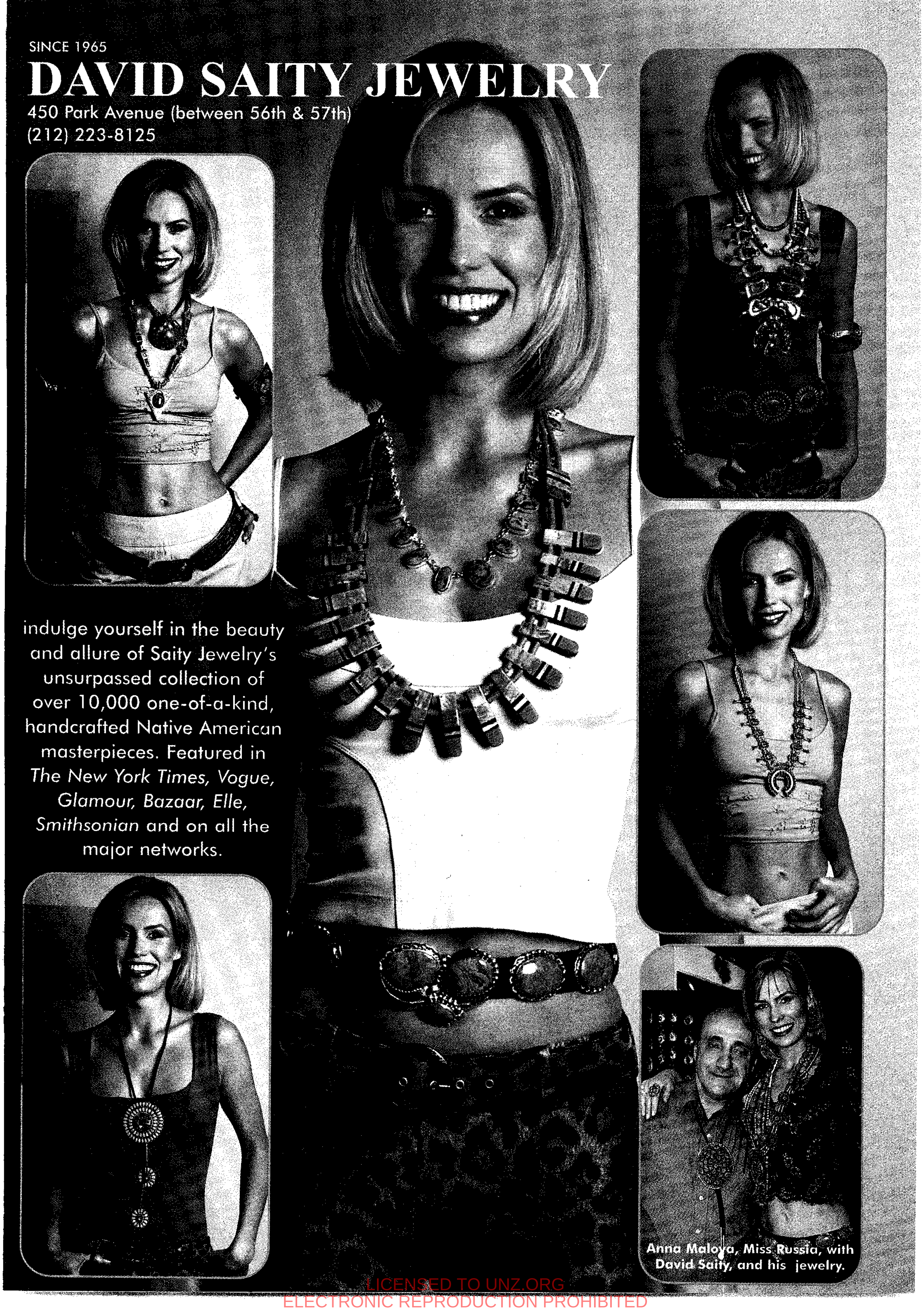
1 Famed racing yacht
8 Compensated for a loan
14 Take to a higher court
20 Akin
21 "Ten Cents ——" (1930 tune)
22 Looped-surface cloth
23 3M–Goodyear merger?
24 Knott's Berry Farm–Getty–Ford–Meow Mix merger?
26 No great shakes
27 D-day vessel
29 TV
30 Star quality
31 Underdog's win
34 Informal shirt
35 Sock away
37 See 14-Down
40 Well-read in
42 Recipe direction
43 "Great" dog
47 Lampshade finial
48 Result of a Xerox–Wurlitzer merger?
52 Opposite of sparse
54 Had another birthday
55 Bowler's aisle
56 Sensationalistic
57 Tried to persuade
58 "Radio Free Europe" rock band
59 Spilled to the cops
60 Virgil hero
61 Yesterdays
62 B'way hit sign
63 First of a game trio
64 Elicited
65 Home Depot–Imax–Honeywell merger?
69 Tyrant
73 Resinous substance
74 Channel 13 in N.Y.C.
75 Fossey played by Sigourney
79 Crème de ——
80 Take the sun
81 Train stop: abbr.
82 Owned apartment, for short
83 Love, Italian-style
84 Star of "Mr. Hulot's Holiday"
85 Match up by twos
86 Catchall room
87 Warner–Polident–Cracker Jack merger?
91 "The Crying Game" actor Stephen
92 Ginger cookie
93 Director Buñuel
94 Mata of spydom
95 Minnesota's capital
97 —— lazuli
99 Jeweler's sale
100 Very, in music
102 With all one's might
105 Play for time
107 This is dynamite
108 Give off
112 Lawn-Boy–Seagram–Timex–Novotel merger?
115 Rite-Aid–Allstate merger?
118 Prolonged attacks
119 Backslide
120 Responded to a stimulus
121 Black Sea port
122 Cusses
123 Holds in high regard

DOWN

1 Octopus's eight
2 Post-it note
3 Endangered trees
4 Kind of stew
5 "How was —— know?"
6 Corp. bigwig
7 Discombobulate
8 White-water transport
9 Ancient Tokyo
10 Upstart
11 Actress Dickinson
12 Readied champagne
13 Disliking to the max
14 Supreme Court Justice, 1965–69, with 37-Across
15 Gives the elbow
16 Mentally damaged, as a boxer
17 Environmental sci.
18 Utah ski resort
19 Latvian
25 Incentive
28 Caviar source
32 Removed the rind
33 Compass abbr.
34 Mrs. Lincoln's maiden name
36 "—— we there yet?"
37 UPS-Federal Express merger?
38 Puccini specialty
39 Phones up
41 Rhymester's opus
42 Stop the flow of
44 Concur
45 Water nymph
46 Partner of odds
49 Speaker of 87-Across
50 Demand as due
51 Butter look-alike
53 Tennis grouping
59 Adhere
60 Urban rds.
62 Nursery-rhyme home
64 Board a ship
66 Gladdens
67 Arafat of the P.L.O.
68 Lens craftsman
69 Exorcist's quarry
70 Name on the A-bomber
71 Adolescent youths
72 Hot-day exclamation
75 E, in Morse code
76 Part of I.V.
77 "Good-bye, Pierre"
78 Calgon–Nortel merger?
79 Atlas contents
80 Staircase handrails
81 Germany's coal region
82 Magna ——
84 Obvious fact
85 Nanny's push
88 Matterhorn, for one
89 Manhattan district
90 Curvy letter
96 Perforate
98 Upfront bets
99 Michael Jackson accessory
101 Gawk
102 As well
103 Bar or chamber employee
104 A little while, to Scots
106 From the beginning again
107 Does lacework
109 Very small creature
110 Agenda unit
111 Kluszewski and Williams
113 "A friend in need —— friend . . ."
114 Make a gaffe
116 Start of many a French title
117 Livy's lang.



Solutions to last week's puzzles appear on page 114.



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